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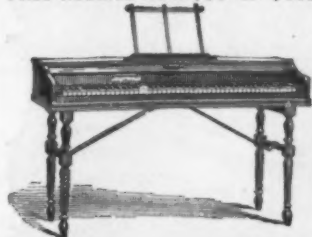
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PARIS, SEPTEMBER 10, 1902.

**A**FTER the difficulties that ensued at the Opéra, owing to Jean de Reszké having insisted on the production of Leoncavallo's "Paillasse" ("Pagliacci") as an essential feature of his contract, and the consequent breaking off of negotiations, affairs have been amicably arranged and de Reszké is to appear in Paris this winter. It had been strongly urged in certain quarters, doubtful of the success of Leoncavallo's work in such a large frame as that of the Opera House, that the music of Canio was ill suited for de Reszké's voice. This argument, as I pointed out in a previous letter, was very weak, as his vocal gifts have never been the principal factor in the very great and deserved success of this eminent artist. But as the future performances of "Siegfried" might possibly have been jeopardized by the substitution of another tenor, it was thought advisable to accede to de Reszké's conditions and produce "Paillasse." To those familiar with the traditions of the Paris Opéra, where the productions are always on an imposing scale, the appearance of the donkey and cart, and the troupe of mountebanks will appear amusingly incongruous.

It is most likely that Mozart's "Don Juan" with Delmas as the Don, will be the first important work of the season; this will take place about the end of this month. Owing to Van Dyck having been engaged, when it was thought that negotiations were at an end with de Reszké, the Belgian tenor will appear about the first of October in "Tannhäuser," a role which he created in Paris. In this opera he will sing five times. Afterward he will be heard in "Lohengrin" and the "Valkyrie." I think that I am right in saying that Van Dyck created each of these tenor roles in Paris. In November Jean de Reszké will return and resume his performances of Siegfried, and afterward will be heard in some of the more prominent parts of his repertoire. In "Paillasse" he will sing Canio, with Acté as Nedda; Delmas, Tonio; Lafitte, Beppo; and Gilly, Silvio. This latter young man was the winner of a first prize this year at the Conservatoire. In order to guard against any hindrance of the performances of "Paillasse" the parts are all understudied by Hatto, Rousselière, Noté, Dubois and Riddez. About the beginning of November will be produced the new ballet of "Bacchus," by Alph. Duvernoy. It has been in preparation several months. In January "The Statue," by Reyher, will be revived, and for the close of the season "Henry VIII," by Saint-Saëns. Program for this week: Monday, "Faust"; Wednesday, "Lohengrin"; Friday, "La Valkyrie."

The Opéra Comique reopened its doors this week with "Le Roi d'Ys." In the beginning of October Alvarez will be heard in several performances of "Carmen" and "Manon," before leaving to fulfill his engagement in the States. Gluck's "Iphigénie en Tauride" will be revived with Rose Carron, the dramatic soprano, from the Opéra. Then several revivals; among them "Les Noces de Figaro" ("Nozze di Figaro") with Calvé, Jeanne Raunay and Fugère. Calvé will belong to the Opéra Comique the greater part of the season, and will create several new parts.

The novelties will be "Muguette," opéra comique, in four acts, words by Michel Carré, music by Missa. Then "La Carmélite," lyric comedy, in five acts, book by Catulle Mendès, music by Reynaldo Hahn. "La Carmélite" will be sung by Calvé, and with her will be associated a young tenor, Muratoro, from the Conservatoire.

The other new works will be: "Titania," book by Gallet and Corneau, music by G. Hué; and "La Reine Fiammetta," by Catulle Mendès, music by Xavier Leroux.

Program for the week: Tuesday, reopening, "Le Roi d'Ys"; Wednesday and Saturday, "Lakmé" (for the début

of Mlle. Korsoff, a Russian soprano); Thursday, "Mignon"; Friday, "Manon"; Sunday, "Le Roi d'Ys."

Gustave Charpentier, since the successful production of his opera "Louise," in which the scenes take place in very humble life, and the characters are workpeople, has become a sort of art apostle to the laboring classes. An interesting movement was inaugurated last spring, having for its object the teaching of workgirls simple songs, to replace the coarse and ribald strains caught up from the music halls. Not content with this scheme, which succeeded admirably, Charpentier has developed and extended his artistic mission to the workers, his plans being more visionary than practical. He has advanced the idea of a theatre for the people, in which (somewhat after the manner of Oberammergau) all the parts shall be performed by amateurs, who work at other employments for a livelihood, and who will be selected and trained for this purpose. One of the features of the scheme is the raising of funds for the purpose of engaging rooms and professors, so that these young people, after their work hours are over, shall be trained in sight reading, singing, elocution, piano, harp, &c. Now, although on the surface this scheme appears very praiseworthy, yet all who have had experience in artistic matters, particularly those pertaining to the theatre, know how often tastes, perfectly legitimate in themselves, very often unfit, when pushed too far, for the more banal but necessary duties of life. A writer in *Le Petit Journal*, speaking of this Mimi Pinson Association (Mimi Pinson is the typical French working girl) says: "The initiators of this scheme have been actuated by ideas which I should be very sorry to criticise harshly, but I fear that the more attractive side of the project has hidden some of its disadvantages. If we have been able to praise the recent founding of female choral societies, and instruction having for its praiseworthy object the furnishing of a better class of songs than those often sung by workgirls in their different employments, ought we also to praise indiscriminately the extension of this scheme of special instruction? I do not think so. As the plan was first formed, it had principally for its object the brightening, by a healthy amusement, of the lives of these workers, and it was this end that secured for the scheme its instant recognition, and ultimate success. But now, plans of a much more complex nature are contemplated, sight reading and chorus singing being no longer sufficient."

"The study and practice of the piano, even in its elementary stages, exact an amount of application and perseverance that could scarcely be exacted from young girls who have been sewing in workrooms during the entire day. As for the advanced piano class, it is still more difficult. And how many years would be necessary, with one or two lessons a week, before the pupils of these classes would be able to interpret any of the masters of the keyboard?"

"Another objection also presents itself concerning these instrumental lessons. Suppose that a young work girl, perhaps more gifted or perhaps more persevering than her companions, shall have triumphed over the more material difficulties that I have mentioned, and succeeds in performing passably on the piano or harp, she will only have acquired, at the cost of great time and effort, an art that she can scarcely cultivate, seeing that these instruments do not, as a rule, form part of the furniture of a Mimi Pinson's modest chamber or the humble dwelling of her parents."

"Also is it not to be feared that in striving to transform into a serious study what was intended, and should be, only a relaxation, there may be awakened in the female mind, sometimes prone to chimeric visions, hopes that can never be realized, and raise among some of our workers with fairy fingers discontent with the daily accustomed task."

"The first idea was, I repeat, admirable; it will gain nothing in being extended. Seeking to make of Mimi Pinson an artist to appear in some future theatre of the people is to simply take the poor girl out of her own element and make her unhappy by the deceptive visions of a mere artistic mirage."

There is a great deal of sound common sense, in my opinion, in these closing paragraphs. To give healthy and honest amusement to those who toil hardly day after day for a living is kindness; to make them discontented with their present lot and give them a smattering of artistic knowledge which could never be put to any practical use is cruelty. I remember hearing a music critic say, on being appealed to as to the advisability of teaching the colored people of the States music, that it was only spoiling a possibly good bell boy without placing a trade nearly so honest at his disposal.

The claqué—that is, a small body of people paid to applaud—has been recently suppressed at the Théâtre Français. This has led to a little difficulty with the leader of the claqué and the director of the theatre. By law all the employees at this theatre, being State endowed, are entitled to a retiring pension. This, the leader of the late claqué claims, basing his claim on the fact of his twenty

years of service and having been dismissed without indemnity, not because he had failed in his duties, but because the position has been abolished. A month's wages have been offered, but this is deemed insufficient.

At the Théâtre Sarah Bernhardt, where a season of opera is being given, Miss Elizabeth Dodge, "cantatrice Américaine," was announced to make her first appearance as Lucia ("Lucia di Lammermoor"). I went to the theatre accompanied by a well known New York impresario, who happened to be in Paris on business. On arrival we found the theatre in darkness, but without any notice being put up as to the cause of the performance not being given. When I learn the reason I will let you know.

Girl studying for opera in Paris to her friend: "My professor says I have a fortune in my throat."

Her friend: "Why don't you take an emetic?"

DE VALMOUR.

#### PARIS NOTES.

PARIS, SEPTEMBER 28, 1902

**W**E critics are always very happy—or at least we say we are—when the musical season draws to a close; but I wonder if I am wrong in saying that we are all a great deal more happy when it recommences. And it is now getting ready for us once more.

M. Camille Chevillard, the president and "chef d'orchestre" of the Lamoureux concerts, has just issued his prospectus of the season's concerts.

Among the novelties—for Paris—are a Symphony by Guy Ropartz, the Nancy conductor and a great admirer of César Franck; a piano concerto by Leon Moreau, quite a young fellow; "L'Après-midi d'un Faune," by Claude Debussy, the much talked about composer of "Pelléas et Mélisande"; "Les Valses Romantiques," by Emmanuel Chabrier, which has been orchestrated by Felix Mottl; and Liszt's "Battle of the Huns."

Then M. Chevillard will give "Rheingold" again in its oratorio form; "La Damnation de Faust"; Liszt's "Faust" Symphony; Schumann's four symphonies; important fragments of Gluck's "Armide"; the third act of "Parsifal," and in reply to the request of a large number of subscribers the complete series of Beethoven symphonies, which M. Chevillard directs without score.

The foreign artists and conductors engaged up to the present date include Felix Weingartner, Richard Strauss, Hans Richter, Emil Sauer, Fannie Bloomfield Zeisler, Teresa Carreño, Louis Diémer, Henri Marteau and Louis de la Cruz Froehlich, the young Danish baritone, who had such a success last year as Wotan and in concert numbers.

Colonne's notices are not yet out; when they are I shall send you a few lines about that conductor's winter series.

ARTHUR BLES.

#### VERDI'S GREEK HEIRS.

**W**HEN Verdi died two years ago he left a large estate and part of it, said to be valued at more than \$1,000,000, was unclaimed until recently.

The composer directed that a certain share of his estate should go to the children of the brother and sister of his father, but he did not name them, and it was not known who they were. There was a story that he had left heirs in Greece, but the report was laughed at in Italy.

Now comes the story that a few days after the death of Verdi, a shepherd of Attica was going homeward with a butcher named Kukuvaunes.

"I am in a state of great worry," the shepherd said to his friend. "My uncle has just died in Italy and left a large fortune. But I am too poor to make the journey there to get my share of his estate."

The butcher took the shepherd to a lawyer of the village who asked what proof he had that he was the heir to any of the estate. The shepherd said that the only proof he had ever had was two letters. He had lost them. Both came from Verdi.

The lawyer raised the money to take this claimant, Demetrius Verdi, to Italy on the condition that he give him half the inheritance when it was recovered. In Italy enough evidence was found to prove the existence of heirs in Greece and the remainder of the fortune will go to them.—Sunday Sun.

This story has been going the rounds of the press, but it has the odor of Eastern romance, and Eastern romance is particularly effective for ductile minds. More particulars would be acceptable.

#### A YOUTHFUL MOZART OPERA.

VIENNA, Saturday.

**T**HE hitherto unacted opera, "Zaide," composed by Mozart when he was twenty-four years old, was presented at the Imperial Opera House tonight. The scene is laid in ancient Greece. Only some parts of the work proved a success. The critics do not believe the opera will have a long stage life.—Sun.



DRESDEN, FRANKLINSTRASSE 20,  
September 22, 1902.

**A**FTER some "preliminary" operatic productions, constantly on the repertory here, which reopened the season in August, the first musical event was the performance of Wagner's "Ring" in the Royal Opera House, under von Schuch's baton. Despite some changes in the originally planned cast, caused by illness with some members of our home personnel (Malten, Wittich and Anthes), it came off gloriously. Ernst Kraus, of Berlin, who was called upon to replace Anthes as Siegfried, proved to be an excellent exponent of the part. He is a poet singer, whose beautiful conception of the second act and the final scene with Brunnhilde struck me as being specially prominent.

Further guests assisting were Frau Reuss-Belce as Brunnhilde, achieving, as on former occasions, great praise for her artistic conception of the role, and Frau Schumann-Heink, whose Erda is world wide famous and well known in the United States. Both artists covered themselves with glory. Schumann-Heink appeared also in several other operas. Her chief d'œuvre was Orpheus in Gluck's opera, which I regret not to have been able to attend.

Another delight to all music lovers was the revival of Smetana's "Bartered Bride," with Mr. and Mrs. Burrian in the principal parts. Schuch conducted, and the overture alone called for enormous, quite spontaneous applause, the dances likewise, especially the "polka," which I am sure could not be brought out better anywhere under any conductor or by any orchestra in the world. Such dash, such finish, such tonal gradations, such elegance and grace of execution are rarely met with. Mr. and Mrs. Burrian, both Bohemians, carried their parts through with national verve and enthusiasm. Among the other members of the cast (all good) Anton Erl, as Wenzel, deserves special mention for the refreshing humor of his delivery, which makes one forget the mancos of his "beaux restes" of a voice, which was once good. As for the dancers, they were not first rate, but acceptable. Fraulein Abendroth's Esmeralda is full of charm. The chorus did good work.

How well I remember the Smetana cycle I, some years ago, attended at Prague. Delightful Prague, with its charming people and those, to me, agreeable recollections of nights spent in listening to Smetana's music in the Bohemian National Theatre!

An extraordinary concert given here on September 11, as a forerunner to the coming concert flood, has to be chronicled—that of the Italian Vocal Quintet of Rome, as to the artistic significance of which opinions widely differed. Interesting as it was to meet with the southern representatives of church music in Italy, their voices disappointed us. There were only two remarkable singers among them, viz., the baritone and the basso. The male soprano voice sounds well in churches, I suppose. In a concert hall like that of our Musenhau it has a shrill sound and does not blend well with the other voices, the

contra alto also being somewhat "artificial" and strange in character. Otherwise the foreign singers were cordially received. They had only a small but select audience and plenty of applause. Signor Pio die Pietro conducted and accompanied on an organ. Compositions were given by Marcello (1686), Fanacconi, Capocci, &c.

In a previous report I mentioned the libretto of Massenet's new opera, "Le Jongleur de Notre Dame," which is to have its first performance in Hamburg on September 24. I beg to draw the attention of my readers to another exquisite libretto by Ferdinando Statti, to which Crescenzo Buongiorno—a permanent resident of Dresden—has completed the music, a one act "lyric drama," which is a brand new work. It is termed "Michel Angelo and Rolla," the diction of which feebly responds to the above mentioned characterization—a lyric drama—for it is intensely dramatic in design.

Rolla, just to touch upon the chief traits of the plot, is a contemporary of Michel Angelo. He, too, is a prominent sculptor, and the scenes of action are laid in his studio at Florence. In the opera he is first introduced to the audience as being entreated to enter a competition for a "grand prix," and to exhibit, for the occasion, his newest creation, "Euterpe," on which he has just put the finishing touch. Rolla, however, refuses. The "why" is a secret to everybody. "Euterpe" is something he has sworn never to part with, for it is the true image of someone very dear to his heart, of Eleanor, who—though of high birth, and designed by her father to be the wife of Count Appiani—loved him so well that she consented to reveal her beauty to him and serve him as a model. Consequently both of them (artist and model) never wish the "Euterpe" to be exposed to the world. It belonged to Rolla alone and he would "rather die or smash it to pieces" than ever to exhibit it anywhere.

Michel Angelo, nevertheless, having seen other proofs of the young sculptor's rare talent, and taking a vivid interest in his strivings, succeeds in gaining admittance secretly into his studio, where Rolla keeps his "Euterpe." Struck with admiration for the artist's masterpiece, Michel Angelo—as a judge—declares Rolla to be the most prominent among Italy's sculptors and communicates his opinion to the authorities and to the Duke. He (the latter) then commands Rolla to sell the work for the exhibition. In vain. The sculptor steadily refuses. Never shall he break his promise. Workmen meanwhile, by order of the Duke, enter to secure the statue. Rolla, in despair, runs behind the curtain, which hides his work of art. A heart-breaking cry of despair is heard from within, and—the curtain drawn aside—a dreadful scene of destruction reveals itself. The "Euterpe" lies broken into thousands of pieces. In the midst Rolla, overcome by the shock of his own desperate deed, falls senseless. The crowd in that very moment enter in triumph, shouting "bravos" for Rolla, the prize winner, Italy's pride, the successor of Michel Angelo. The great master himself (Michel Angelo) appears at the side of Eleanor, who, bringing at last the finally obtained consent of her father to marry Rolla, hastens to embrace her lover. It is too late. She embraces a corpse. The blow was too much for Rolla; he lost his reason and expires in Eleanor's arms. The triumphant music gradually softens into a hymn, the people kneel down around the corpse and the curtain falls. It will be most interesting to hear the music to such an effective plot. Hopes are high that Dresden will first hear the opera.

Among other new publications favorable mention should be made of a collection of songs from a young English speaking musician, Arthur Bruhns, who enjoys the rare privilege of August Wilhelmj's protection. The latter, I am told, gave his works an introduction to Dresden. Ludwig Hartmann thereafter recognized Bruhns' talent by translating into beautiful German the English poems by authors such as Clifton Bingham, Lord Byron, Hubi Newcombe, Adrian Ross and others. The compositions are sure to win the audiences in the musical world.

Walther Rabl's fantastic fairy tale opera, "Liana," as well as Leo Blech's one act "Dorfdylle," "Das war ich," has been accepted for a first performance in Dresden at the Royal Opera.

August Bungert will reside in Dresden during the winter. He has published some new songs to words from Carmen Sylva.

Frl. Alice Schenker, the newly engaged member of the Royal Opera, made a first effort the other night to impersonate Tamara in Rubinstein's "Dämon." I see from the criticisms that the role was somewhat above her powers.

The soloists of Herr Ploetner's grand philharmonic concerts this year will be Ferruccio Busoni, Ysaye, Waldemar Lütsch, Emil Sauret, Ernst Kraus, Bertram, Morena, Muriel Foster and others.

No end of guesting appearances occurred at the Royal Opera, more or less successful. As they seem to continue, further reports of them will be given in my next.

A. INGMAN.

#### Gregory Hast.

**G**REGORY HAST, the English tenor, returns to America in December to fill many return dates and engagements which his brief stay in this country last season rendered impossible. After his appearances in London in September the papers spoke as follows:

Miss MacIntyre and Gregory Hast lately gave a concert in London, the chief feature of which was the success gained by the tenor. He sang in an absolutely charming manner. The beautiful "Thy Beaming Eyes" (Edward MacDowell) was interpreted to perfection. —Eastern European Review.

Gregory Hast's chief song was Beethoven's "Adelaide." Mr. Hast has a voice of such charming quality and so good a style that he succeeded completely, and received most enthusiastic approval from the audience. —The London Era.

Mr. Hast once more proclaimed himself a cultivated and competent singer, alike from the vocal and technical standpoints. —Illustrated Drama.

Mr. Hast, who has made a name for himself as a tenor of particularly refined and artistic methods, sang particularly well. —London Globe.

Mr. Hast submitted a most interesting group, in which figured examples by Raff, G. W. Chadwick, Ernest Walker, Edward MacDowell and Isidore Luckstone, gems of song every one, and invested with exquisite finish and grace. There was no denying the insistent call for the rehearing of MacDowell's tender love song, "Thy Beaming Eyes." —London Musical News.

Mr. Hast's voice seems to have improved by his American trip, and he gave a very fine rendering of Beethoven's "Adelaide" and of Liszt's "Es Mussa," while he also introduced settings by Dr. Walford Davies of the clown's songs from Shakespeare's "Twelfth Night." —London Daily News.

Mr. Hast, who was in particularly good form, gave wonderfully fine performances of well chosen pieces. Beyond doubt, Mr. Hast must be reckoned among the very best tenors whom we now possess. His voice is of a singularly engaging quality, rich, pure and sympathetic, while he employs it in a most artistic manner. —London Westminster Gazette.

#### Dr. Harthan.

**A**MONG the passengers on the Fuerst Bismarck, which left Hamburg on October 2, is Dr. Hans Harthan, one of Germany's many good musical directors, and a composer of sacred as well as secular music. Dr. Harthan has recently completed a five years' engagement with the Chilean Government as director of the Conservatory of Music at Santiago and Valparaiso. This is his first visit to the United States, and during his stay he will be the guest of William Mill Butler, vice consul of Paraguay, 4406 Locust street, Philadelphia. The American public may hear Dr. Harthan while in the United States, as he is said to be an organist of ability.

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## IN RE KUBELIK.

BERLIN, GERMANY, SEPTEMBER 20, 1902.

**I**N a recent issue of THE MUSICAL COURIER is a letter from Bohemia signed by Ladislav Huss, which ostensibly throws new light on the Kubelik American tour, particularly on the receipts. This letter has a very genuine ring of sincerity, but whatever the motives might have been that prompted the writing of it—and it looks to me that if they were, as therein stated, merely to pacify the excited Bohemian musicians and convince local fiddlers that they could not earn 1,000,000 gulden each by going to America, that the local Bohemian papers would have sufficed—one assertion at least in it seems absurd, namely, that Kubelik "did not earn in the net clear \$8,000."

That Kubelik made a tremendous stir in America, thanks to his management, is a fact, and in view of this fact the assertion that he earned for himself less than \$8,000 is, to my mind, quite as ludicrous as the wild statement that he earned \$100,000.

It is a well known fact that Paderewski earned \$250,000 in one season; that Ysaye earned, clear as his share, over \$50,000 in one season, and that Melba, de Reszké, Sembrich, Calvé and others earned enormous sums of money. Why, then, should Kubelik, who made as big a sensation as any of them, earn but a paltry \$8,000?

The Bohemian letter claims to have discovered proof of this, but it produces no evidence to that effect. Why, then, should it be believed?

Now let me produce some evidence to the contrary. During his American tour suit was brought against Kubelik by his former manager, Dunkel, through his American representative, for breach of contract. When affairs get into the courts of justice the real truth is discovered. The complainant must make his statement under oath, contracts are exhibited, and all witnesses are put under oath.

The New York Times of December 29, 1901, published an account of the case, which I now have before me. Herein is proved that "Hugo Gorlitz induced Kubelik to sign a contract to play at forty concerts in America for \$16,000 and expenses," or \$400 a night. I am under the impression that Kubelik played at far more than forty concerts, and after the forty concerts, which the contract called for were played, he certainly, in view of his success, would not have played for less than \$400 at any subsequent concerts.

If he played in 100 concerts, as was stated in many papers, he earned at least \$40,000. At any rate, we have here proof that he earned as his share at least \$16,000 and expenses.

Now it is not my purpose to champion Kubelik's cause. Personally I do not consider him a great artist at all, nor would I compare him, even in his specialty—technic—with violinists like César Thomson, Willy Burmester and Emile Sauret. These men have a much greater and above all more reliable technic than Kubelik.

However, as a violinist myself and a special writer on the violin and violinists, I consider it my duty to champion their cause, and when mere assertions, not backed up by evidence, are made, as in the Bohemian letter, and I can produce real evidence to the contrary, I am ever ready to take up the cudgels in behalf of the fraternity.

Such things are wrong. They influence the public, destroy confidence, lessen violinists' drawing power, indicate that America is a poor field for violinists and do much harm generally. Belittling traveling virtuosi by spreading untruths about them is certainly as bad and as much to be condemned as magnifying them by the lies of the passionate press agent.

Facts alone have value, and the facts are that America is a great field for a great violinist. The violinist of marked ability, backed by capital and brains in his man-

agement, can make a big success in America every time. Even as long ago as 1870 Henri Vieuxtemps was a great artistic and financial success in America. In his memoirs he refers to it with great enthusiasm. Under the management of Strakosch he made a tour of 120 concerts "tous plus brillants et plus lucratifs les uns que les autres."

Two years later Wieniawski was a rousing success. Ole Bull made several fortunes in America.

And quite recently the successes of Ysaye, Marteau, Kreisler and Kubelik show what can be done there by the master of the four strings.

A few great violinists were not great successes in America, and the reason was mismanagement in every case.

The most notable instance was the Sarasate tour. Abbey's mistake was in taking two such great artists as Sarasate and d'Albert on tour together. Sarasate received \$60,000 and d'Albert \$50,000, making \$110,000 for 100 concerts, besides all expenses for the two artists and their retinue.

The expenses were too great. With Sarasate alone Abbey could have made money.

ARTHUR M. ABELL.

(Referring to above.)

## Mr. Abell's Figures.

We beg to differ with Mr. Abell's figures. Ysaye, according to his manager's statement, did not earn in this country as his share one-third of \$50,000.

The Kubelik engagement in this country was a modern syndicate system, and Kubelik did not come here as a star, securing all the income, minus expenses and commissions, for himself, as Ysaye would do it, or under a fixed salary, compensation or security. He was part of the syndicate, and if the syndicate made *net* four times \$8,000, equal to 160,000 francs free after the return of the parties to Europe, it must have been a most successful tour, for it was outrageously expensive, and commissions were paid which increased that expense beyond all business reason.

Kubelik, when he again comes over, will be free from an uncomfortable incubus and from hangers-on who endangered his progress here, and may as his share make much more than 32,000 marks, quite a large profit, considering the nature of the New York criticism and the general opinion of the musicians. It seems to us as if Ladislav Huss is correct in his statements.

Moreover, Mr. Abell must not forget that the salaries are overstated, that is, the reports are exaggerated and this has a double effect. In one direction it increases the salaries of artists because it enables them to demand much more than otherwise, but reversely it interferes with many engagements because it acts as a deterrent, preventing people from even asking for the artists, as their supposed terms are prohibitory. But no one seriously believes that Calvé gets \$1,500 a performance for 120 performances here or Melba \$1,800, unless within these figures are included all kinds of commissions paid in Europe and here, brokerage expenses, &c. Even then there are no such prices paid, as advertised.

The Kubelik statement seems very reasonable, and Ladislav Huss writes conservatively; we believe he is in a position to know. He is close to

Kubelik when he is near him and he is in a place where he can secure inside figures as he requires them. Every violinist in Prague, every one of the faculty of the Conservatory there and all the interested newspaper men of Prague, Pilsen, Eger and other Bohemian towns had been brought into requisition to ascertain the truth, and they finally reached an analysis as is represented by the Ladislav Huss statement. A net profit on a first short tour of \$32,000 for a violinist is too good not to be true on its face. There are hundreds of violinists right here now who will be willing to suffer all the "slings and arrows of an outrageous" criticism if they can secure for their personal share one-fourth of a syndicate profit of \$32,000 for the first season.

—ED. M. C.

## REOPENING OF THE GUILMANT ORGAN SCHOOL.

**A**RRANGEMENTS have been completed for the reopening of the Guilmant Organ School on October 14, and Mr. Carl has been kept busy since his return from the Far West perfecting the details and final arrangements. The organ will be taught privately to all pupils by Mr. Carl, there being no class work in this department, and besides the regular studies students have practical instruction in service playing in all its branches, and class recitals each month of the school year in preparation for concert and recital work.

The theory department will be in the hands of A. J. Goodrich, who is known the country over for his skill and thoroughness in harmony, counterpoint, musical analysis, and all that pertains to a thorough education in these all important branches. Mr. Goodrich is one of the world's leading theoreticians, and the school is to be congratulated on securing him for the faculty. Gustav Schlette will again take charge of the organ tuning department, where excellent work was done last season.

The school will reopen under flattering conditions, with a large enrollment of students, who come from all parts of the country to avail themselves of the musical advantages offered.

The harmony and musical analysis classes under Mr. Goodrich will begin work on Thursday, October 16, and a counterpoint class will also be formed next week.

Mr. Carl is playing this week in Buffalo, and will return in time for the reopening of the school.

## Wetzler Symphony Concerts.

**H.** H. WETZLER, who had such notable success as conductor of the orchestral concerts which he gave last winter, announces five symphony concerts at Carnegie Hall on the evenings of November 19, December 2, January 6, February 5 and 24. His orchestra will consist of eighty-five performers. Some special features of the interesting programs offered are: "Also Sprach Zarathustra," by Richard Strauss; "Symphonique Fantaisie," first time, by Ottokar Novacek; Weingartner's Symphony in G; "Macbeth," tone poem by L. von Gaertner; Symphonie Fantastique, by Berlioz, as well as symphonies by Mozart, Beethoven and Brahms. Among the soloists engaged so far are Madame Schumann-Heink, Raoul Pugno, Anton Van Rooy, Max Bendix and Hugo Heermann, the eminent German violinist, who will make his first appearance in America at these concerts.

NEW YORK COLLEGE OF MUSIC.—The first concert this season at the New York College of Music will be given on Monday afternoon, October 13. Miss Josephine Hartmann, the pianist; Emilio de Gogorza, Mrs. Mulford Hunt and P. Kéfer, cellist, will be the assisting artists.

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## ST. LOUIS.

St. Louis, Mo., September 28, 1902.



THE Choral Symphony Society so far has made no announcement regarding its plans for the coming season. Persistent inquiry has secured information to the effect that quite a number of artists have been engaged or have engagements pending, and that the program and soloists committee is planning to spend more than twice as much this year as heretofore on this branch of the service. It has been stated that it is the intention of the management to spend \$33,000 on the ten concerts to be given during the next five months. This amount will include the \$20,000 guarantee fund and \$13,000 expected from the sale of tickets.

Whether such a course will insure the permanent success of the organization and reflect credit upon its business management will be definitely decided by the end of the season. The personnel of the orchestra will be practically the same as in the past, no new performers having been engaged, although much was said about a first class concert master, and a quartet of horns, another oboe, more and better violins, &c. Mr. Jacobs, who served as concert master last year after the regular incumbent had resigned his position (not being satisfied with the treatment he received from the conductor), will serve again this year. Mr. Jacobs was at the head of the violins at the Castle Square Opera Company during the past two or three years, and has been a member of the Symphony Orchestra for a much longer period. He is a conscientious worker and understands orchestral routine, but he is by no means the man to place the orchestra on any such footing as has been predicted for it by its managers. No one knows this better than Mr. Jacobs, and he deserves great credit for consenting to take the position under existing circumstances, as, for the sake of good music, he is placing himself in a position to receive a large amount of unjust criticism.

The policy of the society seems to be to spend as much of its money as possible outside of St. Louis, and, as the orchestral musicians feel that at least they should receive something like adequate compensation for their services, many of them are holding out for more money, and have not closed contracts for the coming season. As it is, many of the best players are not now and have not been for some time past members of the Symphony Orchestra, preferring to play in theatres for a reasonable salary that is sure than in the Symphony Orchestra for barely union wages, with only ten concerts a year in prospect. The writer is sorry to say that the much heralded improvement in the orchestra has turned out to be nothing but what is commonly called at this longitude "hot air," and that if the orchestra is composed of as competent performers this year as it was last year St. Louis and the Choral Symphony Society audiences will have cause for self congratulation.

The Union Musical Club has selected new officers and starts out with every prospect of a successful season. It has moved its headquarters to the Conservatorium, which was for years the centre of musical instruction. The officers recently elected are Mrs. Albert Hughey, president; Mrs. Robert Ranken, vice president; Miss Adele Howard, secretary, and Mrs. William A. Alofus, treasurer. Mrs. Philip N. Moore, the club's honorary president, is the real life and guiding spirit of the club, and its success during the past is almost entirely due to her efforts. Mrs. Charles

B. Roland, of Alton, has charge of the choral department. The work of the club consists of a "study class," in which young lady pianists are given a chance to broaden their knowledge of music and come together for an exchange of views. They appear frequently in the performances given by the club to its members and thus get valuable experience, besides making their talents known to the public. Besides these performances the club gives two or three choral concerts and, for the past two or three seasons, lecture recitals and a final performance by the Kneisel Quartet, of Boston.

It is very late in the history of organ music to look for any new effects, since by means of electric and pneumatic actions, mechanical stops, lights turned off and turned on during the progress of imaginary thunder storms, &c., ad infinitum, everything supposed to be possible has been done. Yet it has remained for a St. Louis organist to discover and execute a new means of impressing the wonderful resources of the "king of instruments" upon an unsuspecting pastor and his faithful flock. St. Louis has not been heretofore particularly famous for its organists, although Alfred G. Robyn, E. R. Kroeger, Charles Galloway, &c., have tried to create for it at least a passing reputation. It has remained for Edwin Vale McIntyre, organist of the Second Baptist Church, of this city, to discover new and heretofore hidden forces in that wonderful collection of pipes which has commanded the world's respect from the time of Bach to the present day. Last week Mr. McIntyre gave an organ recital in the First Methodist Church, of Alton, Ill., on a pipe organ presented to the church by Mrs. Lucia I. Priest.

Mr. McIntyre is a strong young man and fearless. He has heard that Wagnerian music should be audible to listeners at no matter what distance, and has been (possibly unjustly) accused of trying to attract the attention of the composer himself and to divert his attention from the celestial harmonies discoursed by the heavenly orchestra. Be this as it may (and it may be), Mr. McIntyre played on the organ the overture to "Tannhäuser" with such soul stirring enthusiasm at his recital in Alton that a generous percentage of the plastering on the wall of the church came down and nearly buried, as if it were in the ruins of some ancient city, the pastor and certain members of his flock. Mr. McIntyre has achieved for himself considerable reputation by this new and unexpected means of musical emphasis, and some people, possibly unkind by nature, have been making life somewhat of a burden to him by their frequent references to his originality.

## Whitney Tew.

WHITNEY TEW, the distinguished basso, who has been one of the lions of the past social season in London, sailed for England Tuesday on the Kaiser Wilhelm der Grosse, having passed his holidays at his summer home on Lake Chautauqua.

Mr. Tew has thirty-six consecutive concerts booked for the principal cities in Great Britain and Ireland.

On the completion of these dates he will return to America, to repeat his former successes in this country.

JULIE GEYER—Miss Julie Geyer, the eminent pianist, has been engaged by Rudolph Aronson for the Kocian tournee, beginning November 22 in New York. Miss Geyer was a pupil of Joseffy in New York and of Moszkowski in Berlin.

## MUSIC IN HOLLAND.



WITH the exception of a church concert given by our already famous contralto, Miss Tilly Koenen, musical life in this country has been in these last weeks concentrated in the Kurhaus at Scheveningen. The Dutch concert given by Kapellmeister Rebicek brought us a Symphony by Richard Hol, an excellent work, reminding one of the Mendelssohn-Schumann period, and the already popular Rhapsody of Peter van Anrooy, based upon a popular song, "Piet Hein," by Viotta (the father of the present director of the Royal Conservatorium at The Hague). New were an overture, "Adagisa," by Jan Ryken, director of the Music School at Deventer; a Romance for violin by Kerrebyn, still a pupil of the Hague Conservatorium, and a Symphonic Poem of Roeberg, inspired by Ossian, and entitled "Minne." The overture, based on a theme—a-d-a-gis-a—is fluently written and well scored; the Romance, an agreeable "morceau de salon"; the Symphonic Poem, a composition perhaps not free from "longueurs," and not always scored with the necessary moderation, but a work of importance and one that deserves to be heard more than once to be justly appreciated.

The young composer, a pupil first of Nicolai, later of Viotta, studied afterward in Berlin with Scharwenka and Gernsheim. He has already written two symphonies, and he is undoubtedly very gifted in every respect. The concert was a success, not the least for Rebicek himself, to whom we are very grateful for all he does for Dutch art. And therefore the more the fact is appreciated, in that our great painter, Josef Israels, has painted Rebicek's portrait and presented it to him.

Many soloists of renown have of late appeared in the Kurhaus. Our countryman, Anton van Rooy, sang in two concerts; Carl Friedberg made an excellent impression as a Beethoven interpreter, and the excellent singers, Fräulein Therese Behr and Madame Leffer-Burckard (she was the Resia and Armida of the Festspiel in Wiesbaden), once more scored a triumph.

Hugo Heermann came from Frankfurt to introduce a new concerto by Fred. d'Erlanger, of whom at the same concerts a work for 'cello and Lieder were performed. The composer is a young and rich noble, born in Paris, educated in the German school and residing in London, who devotes himself entirely to music, and apparently with good results. His concerto for the violin, at all events, has merit, and testifies to the natural and acquired talent of its composer. The first two parts are indeed remarkable, and would appear the more so if Mr. d'Erlanger could consent to a few "coupures."

The international competition of male chorus societies at Amsterdam brought several Belgian choirs, one French (from Reims) and one German (from Crefeld) into the field. In the higher division Ghent was victorious against Amsterdam, Reims being easily worsted. In the highest division Haarlem came first, Crefeld second, Rotterdam third; the first prize consisted of \$600 and a gold medal. Director Robert got, moreover, a silver cup, donated by a merchant from Amsterdam.

The Dutch Opera and Het Lyrisch Tooneel from Amsterdam have both opened the campaign with Offenbach's posthumous opera, "The Tales of Hoffmann." I only



Mme.

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heard it performed by the Dutch Opera, which staged it well and gave a good orchestral performance. For the rest, the singing and acting could not do justice to a work like this that demands sprightliness and grace, and that, moreover, loses much by a translation (and a very bad one they gave us) of the very queer libretto. They say the Lyrish Tooneel's performance is more in style, whereas it is not so well staged as by the rival company. Why did the directors choose "The Tales of Hoffmann"? This is a question more easily put than answered. A revival of Bellini's once famous opera, "Norma," seems to have been a success with the Dutch Opera.

The French Opera at The Hague begins October 2 with "Manon," Massenet's masterpiece. As novelties the direction promises "Sapho," by the same; "Messaline," by Isidore de Lara, and "Louise," by Charpentier. It will be interesting, especially for the younger generation, to hear "Mose," by Rossini, an opera of which only the "Pregiera" has survived in the memory of amateurs, thanks to a transcription for the violin by Paganini.

Elkan Kosman is going soon to America; Zeldenrust is booked for the coming season, like Mossel, the first solo 'cellist of the Concertgebouw Orchestra of Amsterdam. Mossel has been charged with the task of arranging for his instrument the "School for the Violin," by Sevcik, of Prague, the teacher of Kubelik and Kocian. And it will perhaps interest your readers to know that Jacques van Lier, the 'cellist of the Dutch Trio of Berlin, has transcribed for the 'cello Otto Floersheim's "Gesang für die G Saite" (Breitkopf & Härtel are the publishers).

Dr. J. DE JONG.

#### Anderson-Baernstein.

THE Musical Club, of Milwaukee, Professor Luening director, will render Schumann's "Faust" on November 21. Joseph Baernstein was invited to sing "Mephistopheles," but since he gives a joint recital in Kansas City on that day, he was obliged to decline. The Milwaukee Club may change their date of the performance in order to secure Mr. Baernstein, as there is no one to compete with him in this role.

Sara Anderson and Joseph Baernstein will return to New York on October 1, after an absence of four months. They have spent much time in perusal of new and old music for their joint recitals, which promise to be even a more important factor in the musical world this season than last. They are booked in almost every important city between New York and Denver, and their first Western trip will extend from November 4 until December 17.

Sara Anderson and Joseph Baernstein were invited to sing Handel's "St. Paul" with the Washington Choral Society in February next, but were unable to accept the invitation.

RUBIN GOLDMARK.—Rubin Goldmark has returned to New York after a sojourn of fifteen months abroad. Most of his time was taken up in Berlin and in Vienna, where he visited his uncle, Carl Goldmark. Mr. Goldmark may go on a lecture tour later on.

A. BUZZI-PECCIA.—Signor A. Buzzi-Pecchia, the eminent vocal teacher, has resumed his activities at his new studio, 100 East Seventy-fifth street, corner Park avenue, with a large class of pupils and many applicants.

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#### AUGUSTA COTLOW.

VERY little can be said about this gifted young artist that is not already familiar to musicians and music lovers throughout the country. Her brilliant successes of last season served to strengthen the magnificent reputation she had gained in Europe. A few words are here quoted from the Springfield Union after the triumph she gained at the Massachusetts Spring Festival: "She is still very young and one wonders what the future will bring to her. May it bring to us the opportunity of hearing her play again."

This is but the echo of general opinion wherever she has played. That she created a sensation in critical Boston and completely captured both the critics and public is shown by the few notices appended. Miss Cottlow had most of the best orchestral engagements which the country affords last year and will devote the greater part of



AUGUSTA COTLOW.

her time to recitals this season. She will play in many of the principal cities, and is being rapidly booked with the leading clubs, societies and colleges.

Miss Cottlow played Tchaikowsky's Concerto in B flat minor at the Worcester Festival of 1900. Last night she gave an exceedingly interesting performance of Grieg's concerto, which is still an original, beautiful and effective work. Miss Cottlow's performance was characterized above all by genuine poetic feeling and indisputable imagination. She sang her phrases when the song was there. It was often as though she improvised, so free, so liquid, so spontaneous was her playing. For once there was no thought of superior mechanism, of a task to be overcome, of a parade piece. The chief thought was of poetic music sympathetically interpreted. Some may question the freedom in reading the first movement; but this freedom was never affected; it seemed natural, inevitable. The music demanded it, and only in lyrical improvisations was this freedom apparent. A delightful touch, fully adequate technique, a girlish grace through which shone the temperament of a woman, a charming modesty of bearing both in performance and in acknowledging the hearty applause which was only her due—these contributed to a pleasure that may be ranked among the finest and most grateful memories of this season now drawing to a close.—Philip Hale, in Boston Journal, March 30, 1902.

#### MISS AUGUSTA COTLOW, THE PIANIST, WINS SOMETHING OF A TRIUMPH.

After this short number there came a new pianist, Miss Augusta Cottlow, with Grieg's A minor Concerto.

Miss Cottlow made more than a favorable impression—she won something akin to a triumph, and this, too, under some difficulties.

Apart from the fact that one wanted more fullness of tone in the massive parts of the work, there was nothing to criticize in the performance; it was full of dash and enthusiasm, and the enthusiasm of the young artist became the work well.

We consider the adagio the finest movement; it begins with the brooding melancholy of the North, but grows to a majestic climax, in which the chord work of the artist was most commendable. The finale has some strong contrasts, and one can hear the hearty jumps of the Halling and the swing of the Spring-Tanz in its measures. Miss Cottlow was recalled three times with spontaneous enthusiasm by the audience. She is a pupil of Ferruccio Busoni, once a teacher at the New England Conservatory in this city, now one of the leading pianists of the world. She has more of abandon and emotion than we find in her great master.—Louis C. Elson, in Boston Advertiser, March 31, 1902.

#### Ada Crossley.

AT the great music festivals of September 10, 11 and 12 at Worcester, England, the famous choirs of Gloucester, Hereford and Worcester celebrated their 179th annual meeting in the cathedral of the latter named city. That it was a notable and memorable event goes without saying. The programs were made up of the "Elijah," the "Messiah" and Dvorák's "Stabat Mater," Mendelssohn's "Hymn of Praise" and other works of like nature. The soloists were Madame Albani, Miss Ada Crossley, Gregory Hast, Andrew Black and lesser artists in minor parts. Appended are notices from the English press regarding the performance of Miss Ada Crossley, the Australian contralto, who will be heard in concert in America the first time this season:

The gem of the performance was Miss Crossley's rendering of the beautiful aria, "O Rest in the Lord," in which she exercised to the full her gift of artistic singing. The rendering was most emotional, and the notable qualities of the Australian contralto's voice were displayed to the utmost.—London Evening Echo.

Miss Ada Crossley sang the alto music of the "Elijah" as usual with complete artistic success, and that of Dvorák's "Stabat Mater" was very finely given.—London Times.

Miss Ada Crossley rendered the contralto solos with a richness of vocal tone and devotional expression that gave fullest effect to the music.—London Standard.

Miss Crossley's glorious voice was heard to every advantage. She sang with skill, purity of tone and true feeling. She gave an emotional rendering of the "Inflammatus."—London Morning Post.

In every respect Miss Crossley's performance was as worthy of praise as usual.—London Chronicle.

Miss Crossley was, as always, a thorough and a sincere artist.—Pall Mall Gazette.

The interpretation of Dvorák's "Stabat Mater" by Madame Albani, Miss Crossley, Gregory Hast and Andrew Black was one of the best of the festival.—London Standard.

Miss Crossley displayed much dramatic emphasis, her reading was expressive and the quality of her voice was heard in its best aspect.—Worcester Evening Times.

Miss Crossley sang with her usual high distinction and pure, correct style.—Special correspondent Birmingham Post.

Miss Crossley surpassed herself, if such a thing were possible, in the contralto solos and recitatives.—Special correspondent Manchester Courier.

Miss Crossley's beautiful contralto voice filled the great hall with rich volumes of tone.—Special correspondent Yorkshire Post.

#### Pugno.

RAOUL PUGNO, the great French pianist, will have the assistance of Walter Damrosch and his orchestra at his concert on Tuesday evening, October 21. Pugno will sail for this country on Saturday from Havre on board the steamer La Lorraine.

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## MUSIC REVIEW.

**A** PACKAGE of music from Carisch & Jänichen, Milan, recently came to THE MUSICAL COURIER, and this is found to be worthy of special mention.

The most ambitious work in the collection is a string quartet by Antonio Scontrino, first performed by the Florentine Quartet, January, 1901. This music illustrates the fact that the average American musical reader has no conception of the status of art in Italy of today. When that sunny land is mentioned we instinctively think of the pifferari, of bel canto and the Bellini-Rossini overtures. Beautiful cantilene framed in hackneyed forms and accompanied with the common cadence harmonics. Verdi in his last period, Franchetti, Sgambati, Martucci, Mascagni and Leoncavallo changed all that for the better; but the memory of Donizetti lingers. In this quartet by Scontrino we have a work of classic art, thoroughly modern in concept, and thematic rather than lyric. The coherency of the work and the general affinity of motives are remarkable. It is essentially violin music, though at times rather dramatic in comparison with the old classic quartets.

The first movement is perhaps best. The scherzo is inclined to grotesqueness rather than to jocularity, despite the variety of pizzicato effects. In the adagio one might wish for a more sustained cantilena and a calmer mood.

One peculiarity of the finale is that the main themes are seldom repeated in their original keys, but with almost constantly changing tonalities. Only at the beginning of principal divisions does the initial key predominate. These transitory moods and restless figurations seem to grow naturally out of the evasive theme of this finale. Altogether it represents a serious mood, with but few moments of sunshine or joyousness. Even the coda in G major is darkly colored. The four instrumental voices are fully individualized, and every page bears evidence of sound musicianship and delicate artistry.

From the same publishers (Leipic and Milan) are the following piano soli: Cinq Morceaux, par Giuseppe Fruggatta; Barcarolle, Valse, Melody, Scherzino, Tarantella. Short, melodious and simple. They could be utilized as "teaching pieces" in the third and fourth grades.

Miniatures; eight easy pieces by M. Enrico Bossi, op. 124. 1. Bluettes. Scale and chord figurations interspersed between the two hands. Graceful and pleasing. 2. Chitarrata. Guitar effects. 3. "Star of Night." A simple song without words; legato melody. 4. Romance. Another song without words; more musical than No. 3. 5. Ländler. Simple but characteristic; an evident compliment to Germany. 6. "Sur les Vagues." A pleasing conceit in the modern piano style. 7. "Consolation." A simple cantabile theme in E minor, cleverly harmonized. The last part, or coda, is an apotheosis in E major. 8. "Danse Exotique." This is the most effective number in the suite; somewhat in the style of Grieg's "Dwarf Dance," though not a plagiarism. It calls the fancy into play, and for this reason is especially recommended. The engraved work, paper and printing all are excellent, and, what is more rare, the style and phrasing are carefully and intelligently indicated in every piece.

Three little pieces by Giuseppe Martucci, op. 79: Preludio, Canzonetta, Saltarello. Though short, these pieces are not so simple as the preceding. The composer is a famous pianist and teacher in Italy, and he always writes agreeably for his favorite instrument. They are melodious, correctly written and not ultra modern.

FROM THE BOSTON MUSIC COMPANY.

"Country Dance," by Ethelbert Nevin, op. 6, No. 2. It is an agreeable token of home appreciation that the piano duets of this lamented young composer should be arranged as

solis, for in this form they are less effective and there is no evident good reason for these post mortem arrangements. The transcription for small orchestra and for military band (issued by the same publishers) are more apropos.

Two songs, "Awake, Dear Heart" and "Out in the Open Meadow," by H. J. Stewart. These songs, for tenor or soprano, are above the average. The verses are agreeable, and the music is happily wedded to them. Also the melodic and rhythmical arrangement with regard to corresponding accents is quite correct. "Awake, Dear Heart" is enhanced in value by means of an interesting and animating accompaniment.

Two songs, "Sur le Chemin" and "Roses Mortes," by Clayton Johns. The first, on a rhyme by Beranger, is very sprightly and piquant, and the verve mood is happily caught. Immediately before the cadences in C one regrets that the composer did not employ an avoided rather than a final harmonic cadence.

There is a pause over the note which represents the second syllable of the word *voila*, and here the bass should have been A in place of C. The regular cadence would then follow more effectively. The harmonic sequences of the accompaniment are excellent. "Withered Roses" is a musical plaint, mostly in minor. The vocal part is the parlando style, and here the singer will find no obstacle to distinct enunciation, nor any justification for the usual mumbling and mispronouncing of words. These songs are published for high voices and for medium voices.

A. J. GOODRICH.

David Baxter.

**D**AVID BAXTER, the eminent Scotch basso, will reach New York about October 20 for his first American concert tour, under the direction of Loudon G. Charlton. He gave a recital in London late in May under the patronage of H. R. H. the Duchess of Fife, His Grace the Duke of Argyll and the Mackintoshes, of Mackintosh, when the program was made up entirely of Scotch songs—a specialty of Mr. Baxter's. Recently, in Carnoustie, he gave a recital with a varied program and with equal success, as may be seen from the appended clipping: Baxter's first song was Fred Clay's dramatic song, "The Sands of Dee," which he gave with fervor and effectiveness. A trio of Scotch songs—"The Deil's Awa," "Turn Ye to Me" and "Sound the Pibroch"—followed, all admirably sung. As usual, Mr. Baxter sang "Turn Ye to Me" with much grace and beauty of style, and in the splendid reading of "In Cellar Cool," which was Mr. Baxter's first encore, the portando effect was skillfully managed. The fine old English song, "The Leather Bottle," followed, sung with spirit and much distinctness of enunciation, and as an encore Mr. Baxter gave an expressive modern song, Del Riego's "Scotch Love Song."

De Cisneros (Broadfoot).

**A**T the inauguration of the Politeania Verdi, Milan, September 11, which was opened with "Il Trovatore," Bonicoli conductor, Eleanor Broadfoot—an American singer—known as Eleonora de Cisneros, made an immediate and unequivocal success as Azucena. Gustavo Macchi, a music critic of recognized prominence in Italy, says in *Il Tempo* that de Cisneros had a warm, sympathetic voice, and that it had great power, while the singer was highly endowed with the significance of her art. *La Sera*, *La Lombardia* and other papers are in a similar vein and refer to the young artist's versatile gifts and her success. Miss Broadfoot's friends here will be delighted to learn of this.

Elsa Ruegger.

**E**LSA RUEGGER will arrive here on the 12th from Antwerp, and will make her debut with the Boston Symphony Orchestra in Boston on October 24.

## A LETTER FROM

MR. HEIMENDAHL.

419 MARYLAND AVENUE, BALTIMORE, Md., October 1, 1902.

Editors The Musical Courier:

**I**N your issue of the 24th inst. I again notice an article by the irrepressible, in his own opinion all knowing, Mr. Lunn, in answer to Madame Lankow's reply to his criticism or rather abuse of the lady's publication "Vocal Art." I should be much obliged to you if you would grant me some of your valuable space to reply to this last effusion of the gentleman from London. His article is about as logical as usual. To explain his viewpoint he speaks about organ pipes, sheep's pipes, furniture and a flood, all things intimately connected with the art of song. His style, however, is somewhat improved. He is this time far less pompous, overbearing and abusive than usual, perhaps because Madame Lankow, knowing what she is talking about, did not allow herself to be intimidated.

Now who is this Mr. Lunn and what has he accomplished? He talks of the great school he was trained in; of his great master, Cattaneo (Cataneo, according to Grove's Dictionary of Music), who produced Bosio and Mr. Lunn (precious little for a lifetime of a "master"). He cites, to prove his standpoint, Garcia's success, as if the great master's methods and his own were identical, but he never points to some fruit out of his own garden; to successful pupils of his on the operatic or concert stage as a proof of his ability as a teacher and of the correctness of his methods. But I forget that in his book, "The Philosophy of Singing," he triumphantly mentions his pupil, Orlando Steed, who, however, is not any more among the living and cannot therefore give proofs of his knowledge. Mr. Lunn's recommendation alone does not convince. For all we know in citing him he may have been reasoning in about the following manner: Mr. Steed was a singer; he is dead, therefore he was a good singer. De mortuis nil nisi bonum. We often hear of pupils of Garcia, Marchesi, Shakespeare, Randegger, Lamperti and others, but we never see anybody in advertising himself make use of Mr. Lunn's name as a prop to lift himself to a higher money making level, because that name does not seem to have any lifting power.

It is some years ago, and I cannot now recall where it appeared, but I remember well a passage in one of his replies to a writer who had asked for practical proofs of his theories. It ran about as follows: "As to my not being able to point to practical results, it is sufficiently explained by the fact that I am located in Birmingham, a provincial town, where pupils are amateurs, who, not having a professional career in view, do not study seriously and assiduously enough." What an excuse! Poor Birmingham! What good can come out of you?

A competent teacher gets good results everywhere, and would get them even in Birmingham. But years ago Mr. Lunn moved to London, where conditions for developing fine voices and sending forth good singers are certainly quite favorable. One should think that he would now be able to give us those proofs of his vaunted sagacity; to point to those shining lights that are supposed to have come forth from out of his workshop. Mr. Lunn, however, has no more to show than formerly—that is, nothing. What kind of a teacher Cattaneo must have been can be gleaned from the criticism that Bosio received at a period when she had not been away long from his studio. Julian Marshall writes in Grove's Dictionary of Music about her as follows: "She was engaged for the season by Mr. Gye at Covent Garden and made her debut in 'L'Elisir d'Amore' July 15, 1852." (She was then twenty-two years old.) "Of her person all could judge; but her voice seemed wiry, strange, perpetually out of tune, and her

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execution wild and ambitious." I think the foregoing settles Cataneo as a teacher.

I lived in London many years ago. Later on I went back repeatedly to study with that thorough master Mr. Shakespeare, and I am well acquainted with vocal conditions there. I never heard of Mr. Lunn, and I can assure Mrs. Devine, who in her courtly reply pays respect to his reputation, that there is no such thing. Mr. Lunn belongs to a class of people who, having unoccupied time on their hands, take to writing. By writing down an ass everybody else and blowing their own trumpet they create a sort of terrorism among feeble minds and earn admiration from ignoramuses.

Anybody with knowledge of vocal matters who has studied intelligently and with success can convince himself that, whatever there is of value in Mr. Lunn's writings is as old as the hills and known to everybody, and whatever is new is absurd and to be rejected unconditionally. In his latest utterance he again showed his ignorance of true conditions; also that he has understood neither "Vocal Art" nor Madame Lankow's reply. He is quite wrong when he tries to convey the idea that Madame Lankow teaches raising of the tongue, depressing of the palate, lessening of size of mouth, in order to produce certain high registers. That would mean local effort, which is nowhere recommended in "Vocal Art." He as usual sets a cart before a horse. I could go into many more particulars to lay bare the gentleman's incompetence, but I hesitate to draw any longer on your indulgence, so I will close with assuring Mr. Lunn that the only reputation he has in America, as well as in England, is that of being an ill bred fellow, and that we shall all feel pleased if he will promise to retire for good as a writer on vocal topics and give us peace henceforth.

W. EDWARD HEIMENDAHL.

#### Broad Street Conservatory Recital.

THE first recital of the season was given Wednesday evening, October 1, 1902, in the concert hall of the Broad Street Conservatory, 1329 and 1331 South Broad street, Philadelphia. It proved to be one of the most successful and enjoyable events ever given at the beginning of the musical year.

The program, which consisted of piano, vocal, organ, solos and a quartet for strings, was most thoroughly appreciated by the audience. The program follows:

Piano solo, Au Matin.....	Godard
Miss Vinnie M. Bickel.	
Vocal solo, Thine Eyes So Blue and Tender.....	Lassen
Miss Laura Rumberger.	
Piano solo, Fifth Barcarolle.....	Rubinstein
Miss Mary E. Graff.	
Organ solo, Postlude in F.....	Stern
Miss Blanche Warren.	
Piano solo, Impromptu, op. 9, No. 2.....	Reinhold
Miss Mabel Phillips.	
Piano solo, Nocturne, op. 27, No. 2.....	Chopin
Miss Ruth Peterson.	
Quartet for strings.....	Haydn
Sinfonia String Quartet.	
Marcus Sherbow, violin; M. L. Grimes, viola; Wilson H. Pile, violin; Carl Hinteman, cello.	
Piano solo—	
Une nuit à Lisbonne, op. 63.....	Saint-Saëns
Bal chez Madame la Princesse.....	Margaret Ruthven Lang
Miss Ella O. Manning.	
Vocal solo, Calm as the Night.....	Böhm
Miss Louise DeGinther.	
Piano solo, Polonaise, op. 9, No. 6.....	Paderewski
Winfield Baker.	

#### Watkin Mills.

THE English basso, Watkin Mills, has just cabled to his American manager, W. Spencer Jones, that he and Eduard Parlovitz, the Polish pianist, will sail for New York February 21, 1903. Many important bookings have already been made for the celebrated basso.

## Music in Brooklyn.

**E**VERETT E. TRUETTE, organist at the Eliot Church, Newton, Mass., will give a recital before the Brooklyn Institute in the South Congregational Church Thursday evening, October 16. Miss Ethel Forsyth Little, contralto, will sing. Mr. Truette has arranged the following good program:

Toccata in F.....	J. S. Bach
Benediction Nuptiale.....	Dubois
Fait Lux.....	Dubois
Scnata in D minor, op. 42.....	Guilmant
Everett E. Truette.	
My Heart Is Weary.....	Goring-Thomas
Miss Ethel Forsyth Little.	
Vorspiel to Parsifal.....	Wagner
Vision.....	Rudolf Bibl
Allegro con Moto (Sonata in A minor).....	Whiting
Prayer in D flat.....	Callaerts
Mr. Truette.	
Israel.....	King
If I Were Gardener of the Skies.....	Chaminade
Miss Little.	
Marche Pontificale.....	Baron de la Tombelle
Intermezzo.....	Giovanni Tebaldini
Paraphrase on a Welsh March.....	W. T. Best
Mr. Truette.	

The choir of St. James' Church, Philadelphia, Pa., is rehearsing Arthur Claassen's Festival Mass in D. Mr. Leps, the musical director of the choir, has informed the composer by letter that the singers are enthusiastic over the music, notwithstanding the difficulties in the score. Mr. Claassen has also received a letter from Mr. Melamet, the conductor of the coming Saengerfest in Baltimore, saying that he was pleased over the prospect of the Brooklyn leader to conduct the New York singers. The Baltimore conductor concludes his letter with these eloquent lines:

"Show them, as you did in Brooklyn, that the general makes the army and not the army the general."

For the opening concert which the Brooklyn Arion will give Monday evening, November 10, Mr. Claassen will lead a chorus of over 300 voices (men and women), and the program will be an attractive one.

Mr. Claassen, by the way, is one of the fortunates "remembered" by Emperor William in the distribution of gifts and souvenirs in commemoration of Prince Henry's visit. Mr. Claassen received a diamond pin from His Majesty. The Arion Singing Society of Brooklyn sang before Prince Henry and his suite at the Waldorf-Astoria, and the royal visitor at the time told Mr. Claassen that he never heard sweeter music from a male chorus. The function altogether reflected great credit upon Mr. Claassen as a musical conductor and a gentleman.

Arthur O. Steins, tenor soloist of the choir of the Immanuel Congregational Church, died last week. He was thirty-five years old.

The faculty this year at the Berta Grosse-Thomason School for Piano, at 340 Fulton street, includes Madame

Thomason, principal, and Edith Emmens, C. Belle Perkins, Buel C. Haff and William E. Bassett. Madame Thomason's private studio is at 41 Tompkins place near Court street.

Hugo Steinbruch is the new musical director of the Brooklyn Saengerbund. Mr. Steinbruch came to this country from Germany five weeks ago. At Barmen he filled for the past six years the triple conductorship of the Barmen City Orchestra, Barmen Quartet Verein and Barmen Orpheus, a mixed chorus. The meeting of the Saengerbund, at which Mr. Steinbruch was elected, was held at Saengerbund Hall last Thursday evening. The new leader succeeds Louis Koemmenich, now musical director of the Junger Maennerchor, of Philadelphia, Pa.

#### PEABODY CONSERVATORY OF MUSIC.

Baltimore, Md.—Harold Randolph, Director.

**T**HE Peabody recitals having been for many years one of the most important educational factors in the art life of Baltimore, a series outside of Baltimore was instituted in order to still further extend their usefulness and give to the people of Maryland and the neighboring States the opportunity of benefiting by this important phase of the conservatory work. It was believed that the design of the founder of the Peabody Institute—"to diffuse and cultivate a taste for music, the most refining of all the arts"—would thus be greatly furthered.

In pursuance of this plan recitals have been given for the past two seasons under the auspices of leading universities, schools and other educational organizations. These performances were received with such remarkable enthusiasm and appreciation and proved such a stimulus to musical activity in the places visited that it has been decided to extend the scope of the enterprise by establishing a sort of musical headquarters at the conservatory for arranging concerts, historical lecture recitals, organ recitals, &c., by prominent artists connected with the Peabody staff. Arrangements may be made for single recitals or for entire series of performances.

Among those who will take part in these recitals are:

Pianists—Harold Randolph, Ernest Hutcheson, Emmanuel Wad. Clara Ascherfeld, Elizabeth Coulson, Blanche Fort Sanders.

Vocalists—Margaret Cummins, soprano; Charles Ra-bold, baritone.

Violinists—John C. van Hulsteyn, Abram Moses.

Violoncellist—Alfred Fürthmaier.

Harpist—Bertha Thiele.

Organists—John E. Barkworth, S. Archer Gibson (formerly of the Peabody staff, now choirmaster and organist of the "Brick" Church, New York), and others.

Recitals have been given at University of Virginia, Charlottesville; New Century Club, Wilmington, Del.; Wednesday Afternoon Club, Martinsburg, W. Va.; Hollins Institute, Hollins, Va.; Mt. de Sales Academy of the Visitation, Maryland; Southern Female College, Petersburg, Va.; Richmond, Va.; Kent County Public School Teachers' Institute, Chestertown, Md.; Academy of the Visitation, Frederick, Md.; Tome Institute, Port Deposit, Md.; Woman's College, Frederick, Md.; Randolph-Macon College Chapel, Ashland, Va.; Current Events Club, Cambridge, Md.; Woman's College, New Windsor, Md.; St. Joseph's Academy, Emmitsburg, Md.; Ladies' Matinee Musicale, Richmond, Va.; Norfolk, Va.; Mendelssohn Club, Charlottesville, Va.; St. John's College, Annapolis, Md.; Methodist Episcopal Church, Waynesboro, Pa., and other places.

Communications relative to these concerts should be addressed to Miss May Garrettson Evans, Peabody Conservatory, Baltimore, Md.



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## MARY MUNCHHOFF.

An Artistic Sketch by Otto Floersheim.



MARY MUNCHHOFF today holds a place among the front rank of renowned singers. With her youth and the shortness of her appearance in public this fact is doubly remarkable. Rarely have we seen an artist conquer first class concert audiences at a single bound, or take her position among the very first of her most renowned colleagues so naturally and easily as was the case with our charming and celebrated countrywoman. Mary Münchhoff is the first American born singer who has scored such sensational successes in Europe, and the country may therefore justly be proud of her.

From many sides lamentations are en vogue to the effect that the art of the bel canto is gradually dying out. Not unfrequently one hears others decrying coloratura singing as something mechanical, unnatural and unworthy of the human voice. This is false presumption. From every instrumentalist we demand that he studies so long until he completely masters the mechanical difficulties of his instrument. Only when his technic is such that he does not need to think of the difficulties of the composition and thus can bestow his attention exclusively upon its contents a performer will be able to produce really artistic impressions in the interpretation of the music. Should not this be exactly the same in the case of a vocal artist? Is he indeed capable of imbuing a piece with his whole feeling and sentiment, or of displaying all the resources of his art, if he has not complete control over his vocal organ? No, the latter is an absolute necessity!

Formerly this was self understood. Singers studied long until they had polished their vocal technic sufficiently to be able to use it to the best advantage in the delivery of an aria. Formerly, as I said before, this requisition was legitimately and unconditionally fulfilled by vocalists, and they paid attention to finest finish in point of technical reproduction, while at the same time they were not oblivious of poetic expression and dramatic verve of delivery. Today most of the singers study for a couple of years and then self consciously appear before the public. If the vocalist then, despite the frequently defective training, does possess so considerable an amount of artistic intelligence and such great powers of plastic representation that one may thereby be enticed to overlook to some extent the vocal deficiencies, what with the art tendencies of our day and the reigning modern sentiment such a singer will be able to achieve successes; but only one-half of the amount of success which she would have been capable of earning with a correct and perfect vocal development, and it remains in such cases always regrettable that artistic inspiration and technical potency do not stand upon the same high level.

Witness for instance the performance of a Mozart opera and you will be astounded over the average vocal happenings, how few of the artists really know how to sing or can do justice to the composer's demands. But when a chosen one makes her appearance, one who combines all the desirable artistic qualities, then the public goes wild, as the triumphs of Mary Münchhoff demonstrate. It is true this rare artist has, by dint of an iron energy and

hard work, acquired what we so much admire in her. Madame Marchesi in Paris was her teacher. After years of study in the United States, in 1897 Marchesi undertook the supervision of her vocal studies, and to her Miss Münchhoff owes much.

The quality of her voice combines soulful sweetness with the peculiar vibrating penetrativeness of a Stradivarius fiddle. The high notes are of a golden purity and beauty of sound. Her piano is one of perfectly entrancing effectiveness, and at the same time of astonishing carrying capacity. In her voice the echoes of the most flourishing epoch of Italian vocal art are reawakened. Her phenomenal coloratura, especially her singularly beautiful trill, causes astonishment, but far more still I value the deep sentiment which her delivery of songs exhales and which touches everybody.

Especially in the singing of lyrical lieder Miss Münchhoff is an adept. With her the leading idea of the poet, the picture, the event, the situation which he describes, is welded together with the musical translation and becomes in her delivery one unified whole, into which is fitted also the mimicry of her expressive features, which, ever movable, never become distorted nor ugly when in the highest vocal efforts.

Only very few singers are in like measure able to charm and enthuse an audience as does our "American nightingale."

I have before me the criticisms of some of the most important among the European music judges. It is significant, but also easily comprehended that they are just as much carried away by her as are the masses.

Much honor is being bestowed upon our countrywoman by the Germans. The Beethoven society recently nominated her an honorary member. Concert societies all over the country vie with each other in engaging her as soloist. Withal Mary Münchhoff remains a good patriot, who never forgets to mention that she is Mary Münchhoff from Omaha, Neb., and it fills her with pride to acknowledge that she hails from America, of which country she ever speaks with patriotic reverence.

Combined with her artistic gifts are the most pleasing personal qualities. Exterior gracefulness, refreshing modesty and an intelligence of the highest grade make her personality a most sympathetic one. Four languages the artist has mastered perfectly, French, German, Italian and English. When she came to Germany five years ago, she was able to speak in none but her native tongue. That she was capable of learning three foreign languages in five years speaks alike well for her diligence and her intelligence. And how does she speak them! Not even a German could, in the delivery of her lieder texts, discover the foreigner. Her French pronunciation is equally flawless in the matter of accent.

To sum up and to recapitulate: It is no small achievement for Miss Münchhoff to have gained recognition and fame in a country where hitherto the branch of coloratura singing was not considered the highest form of vocalism. In many German cities it was in fact looked upon as a trick; Miss Münchhoff can claim the distinction of having raised it to the proud dignity of an art. By some of the most influential critics she is today considered the leading exponent of that art.

In looking once more for the reasons of this unprecedented success of an American in Germany, we need go no farther than Miss Münchhoff's vocal cosmopolitanism.

Her artistic culture has been complete, her voice well trained; she uses it supremely well; she sings with the accuracy of an American, with the grace of a Frenchwoman and with the breadth of a German; she suits every style, taste and school; in expression she runs the gamut of emotion from the merely pleasing and purely lyrical to the border of the dramatic, in the technic of singing she can produce a true Mozartian legato with the same consummate ease that distinguishes her trill in Rossini's "Barber" aria, or her staccati in Donizetti's "Lucia."

This vocal versatility and adaptability insured Miss Münchhoff a success here, as it did in Austria, Hungary, Russia, Holland and Scandinavia, and as it undoubtedly will in the United States. There are few singers to-day who can negotiate correctly and brilliantly the difficult flights of floriture in Alabieff's "Nightingale," then sing with infinite tenderness and touching charm Schubert's simple "Haideröslin," and finally exhaust the emotional possibilities of Brahms' deep and sombre "Waldeinsamkeit." Such a combination is not the exception; it is the rule on Miss Münchhoff's program.

There in a nutshell is the sum of Miss Münchhoff's artistic equipment. A detailed analysis of the separate ingredients that go to make up this well nigh perfect whole would require the writing of a volume on "The True Art of Perfect Singing." As it is, I will endeavor to compress some of the young singer's vocal virtues into the space of one single paragraph.

In the first place her coloratura is not shallow, soulless, superficial. She does not sing merely notes, but always tones. She is ever mindful of the musical and æsthetic contents of the composition she sings. Just these qualities are not found all too largely in display music, and it is not the least of Miss Münchhoff's gifts that she is able to pick out the diamond in the sawdust and to give it a suitable and artistic setting. A true spirit of lyricism pervades even her most superficial passage. She makes as much of a simple arpeggio or palpable musical ornament as Paderewski does of a Chopin floritura in one of the nocturnes or of a Liszt cadenza. In other words, she sings not only with her throat, but with her head and heart as well. For those who like surprises and sensationalism in singing there are Miss Münchhoff's extraordinary range, her dazzling high tones—"their quality fills one with ecstasy," wrote one of the greatest critics in Germany—her rapid scales, her scintillating staccati, and her marvelously even and sustained trills. For the lover of pure vocal art there are the uniform, noble formation and production of tone, the unbroken, smooth cantilena and the absolute, artistic pose and repose. For the musician, again, there are the flawless purity of intonation, the exquisite, refined phrasing, the evenly graduated emotional and dramatic accents, the perfect welding of tone and text, the nice appreciation of color contrasts, the distinct enunciation of the words, and the elegant exposure of their contents.

The real coloratura singer is as rare a bird today as the real representative of the Italian bel canto. The real coloratura is the one that unites the precision and clarity of a mechanical musical instrument with the modulating faculty and vitality of the human voice, and tempers all with the discretion, intelligence and tact of an excellent musician. Such a singer, combining within herself all these elements, and absolutely free from vocal trickery or the mere desire of empty display, is Mary Münchhoff, another of our

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young singers who has shown Europe that one may be an artist and yet be an American.

In October of the present year Mary Münchhoff will begin her first American tournee. In May the great artist will go to London, where she is to give a cycle of concerts. Thence she will leave for Omaha, her home, to visit her parents and brothers, whom she loves with all her soul and whom she has not seen for more than five long years.

She will now present herself to her people as a finished and great artist. Her countrymen will not fail to appreciate her, for just as little as Europeans will they be able to resist the charm and beauty of her singing. It will become a triumphant tournee, enrapturing to the artist herself and replete with enjoyment for those who will attend her concerts. May America show that she understands and knows how to appreciate true art any may her fellow countrymen thus thank the young artist for having gained honor and admiration for American vocal art all over Europe.

May these lines effect what I trust and intend they shall do, help to pave the way into the hearts of her countrymen for and draw their attention to this new local star. To true art one always lends a helping hand, for it can never be sufficiently appreciated.

BERLIN, 1902.

During the past two years in Europe, Miss Münchhoff gave concerts in the following cities:

Aachen.	Halle.
Altenburg.	Hanover (four).
Amsterdam.	Helsingfors (five).
Anklam (two).	Iserlohn.
Baden (two).	Königsberg (two).
Barmen (two).	Lauban.
Basel.	Leipzig.
Berlin (five).	Liegnitz.
Bonn.	Luzern.
Braunschweig (two).	Lübeck.
Bremen.	Lüdenscheid.
Breslau.	Magdeburg (four).
Budapest.	Mainz.
Chemnitz.	Mannheim.
Chur.	Meerane.
Constanz.	Minden.
Copenhagen.	Moskau.
Cöln (five).	Mühlhausen.
Cöthen.	München.
Crefeld (two).	Münster.
Danzig (three).	Neubrandenburg.
Darmstadt.	Neuwied.
Dresden (two).	Paris.
Düren.	Posen.
Eberswalde.	Prag.
Elberfeld.	Remscheid (two).
Elbing (two).	Rostock (two).
Erfurt.	Rotterdam.
Essen.	Saarbrücken.
Flensburg (two).	Solingen (two).
Frankfurt am Main.	Stettin.
Frankfurt a. Oder (four).	St. Gallen.
Freiburg i. B.	Strassburg.
Glauchau.	Stuttgart.
Gleiwitz.	Trier.
Glogau (two).	Triest.
Görlitz (five).	Warschau.
Gotha.	Wiesbaden (two).
Greis.	Winterthur.
Grünberg.	Zürich.

She also sang in the following concerts given at the court theatres of Copenhagen, Hanover, Mannheim, Braunschweig, Altenburg; in the Philharmonic concerts at Triest, Moscow, Warsaw, Helsingfors, Amsterdam, Rot-

terdam, Budapest, Baden-Baden, Strassburg, Zürich, Basel, Luzerne; at the Gewandhaus concert, Leipsic, conducted by Arthur Nikisch; at the Munich Kaim concert, conducted by Felix Weingartner, and at Frankfurt am Main Museums, at the concert conducted by G. Kogel.

In some of the previous issues THE MUSICAL COURIER published German press criticisms of Miss Münchhoff's singing in the Fatherland, and to follow these with opinions of the London critics may be interesting at this time:

Frl. Mary Münchhoff, who gave a recital at Bechstein Hall yesterday afternoon, had no difficulty in gaining the esteem of her audience, for she is a singer of rare attainments. Over her voice—a soprano of beautifully pure and fresh quality, and of wide range—the artist in question has established sure control. Further, she possesses the advantages of style and a large command of expression, so that altogether her equipment is complete. Her songs were well chosen, and interpreted in a manner that compelled admiration. In the first group stood examples of Bach, Giordani, Campa and Veracini, and the vocalist's renderings of the first named composer's lovely "Willst du dein Herz mir schenken" and the air from "Phobus und Pan" called for nothing but commendation. So with the other pieces by the old musicians, Campa's "Charmant Papillon" being given with special grace and charm. Afterwards, in the scene from "Le Sonnambula," Fräulein Münchhoff displayed to full advantage the brilliant qualities of her technique, executing the runs with engaging neatness and fluency, and accomplishing her task with perfect ease. Coming forward again, the gifted vocalist delighted her hearers by her expressive and fascinating interpretations of Liszt's "Die tote Nachtigall," Wagner's "Wiegenlied" and the two examples of Brahms. She was very warmly applauded, and her abilities are such that she should certainly achieve striking success in London concert rooms.—London Daily Telegraph, May 13, 1902.

Miss Mary Münchhoff gave a vocal recital at the Bechstein Hall yesterday afternoon, and manifestly delighted her audience by the finish and brilliancy of her singing. Her voice is a remarkable pure toned soprano of extensive compass, the high E flat being touched in one of her songs. It was also so perfectly produced and free from unsteadiness that it was really a pleasure to listen to the beauty of the vocal tone, apart from the music interpreted. Miss Münchhoff's program was most comprehensive, the composers drawn upon ranging from Bach to Brahms, and she seemed to be equally at home in all styles. The recitative and aria, "Care campagne," from "Sonnambula," was rendered with a facility for florid passages rarely found in vocalists of today. Wagner's "Wiegenlied" was sung with exquisite delicacy, and two songs by Brahms were delivered with fascinating finish and refinement.—The Standard, May 13, 1902.

Frl. Mary Münchhoff, who gave a concert at the Bechstein Hall in the afternoon, is a singer of whom we have been led to expect great things, and she more than justified the exceedingly flattering announcements which heralded her appearance. She has an unusually beautiful soprano voice, of rich quality, and very powerful. She sang Poch's "Deh torna mio bene" very brilliantly, and her performance of lieder such as Brahms' "Ständchen," Wagner's "Wiegenlied" and Liszt's "Die tote Nachtigall," and a group of seventeenth century songs, which included two airs by Bach and the Pastorelle from Veracini's "Rosolinda," proved her to be a very excellent artist.—The Globe, May 13, 1902.

It is not often that a vocalist combines all the qualities of a singer of florid music with those of a singer of songs of the "lieder" class. Miss Mary Münchhoff, however, who gave a concert at the Bechstein Hall yesterday afternoon, stands in that happy position. Her voice is one of rare power and beauty, and it has really been admirably trained. Were she to depend merely upon her singing of florid songs she would be able to take a place in the front rank of vocalists. Her runs are neat and even, her trill particularly clear and her intonation always accurate. She has, however, great artistic powers, and she fortunately does not misuse her fine technique by merely making it a medium for display. She proved herself a refined and intelligent singer, whose performances are very well worth hearing indeed.—Daily Graphic, May 13, 1902.

Miss Mary Münchhoff made a genuinely successful début. Her shakes, her scale passages and the care with which she reaches high

notes are quite out of the common and her voice is naturally sympathetic.—Star, May 13, 1902.

I was fascinated by the musical beauty of Miss Münchhoff's voice, which is a peculiarly pure toned soprano. It is, moreover, perfectly produced, of great flexibility, and manifestly dominated by a sensitive and artistic temperament. Of a truth, sweetness and brilliancy are here found in harmony.—Referee, May 13, 1902.

Among the multiplicity of recitals in the last week that given by Miss Mary Münchhoff lingers pleasantly in the memory, owing to the exceptionally pure quality of her voice and the ease and charm of her singing. Her program was remarkably comprehensive, the selection ranging from interesting excerpts from Bach's works to examples of Brahms, and including the recitative and aria, "Care campagne," from Bellini's "Sonnambula." Her florid passages in the last named piece were executed with an ease and delicacy rarely heard in these days, and subsequently Wagner's "Wiegenlied" was rendered with fascinating delicacy and songs by Brahms given with delightful finish and purity of style.—Sunday Times, May 18, 1902.

Friday evening, October 10, Miss Münchhoff will make her New York début in recital at Mendelssohn Hall. Her program published in THE MUSICAL COURIER last week includes songs by Bach, Schubert, Schumann, Wagner, Liszt, Brahms, Alabieff, Giordani, Campa, Veracini and Bellini.

### HENRIETTE WEBER.

MISS HENRIETTE WEBER, the pianist, has a busy year before her. As concert performer, accompanist, "coach" and teacher her days will be filled with interesting work. She will be heard in concert in the city and out of town, and on the evening of November 10 will give a recital at Wissner Hall, Brooklyn, Oley Speaks, basso, assisting in the program. Although this will be only Miss Weber's third season before the public she has established a reputation for arranging unique and charming programs. On the concert platform she is a magnetic artist, and this heaven sent quality she carries into her teaching. Miss Weber has a university education, and it is partly due to this that she has achieved such good results in teaching German and French diction and interpretation. Her pupils recognize in their teacher the linguist, book lover, historian and scientist as well as the woman of thorough musicianship. Most remarkable of all, this teacher delights in the work of instructing very young children to play the piano, and this is a thing that cannot be said of all teachers of liberal education.

Appended are some of Miss Weber's press notices:

Miss Weber, the pianist, is a young girl, but her playing is not "young" in the least. It is distinguished by great virility of touch and temperament, displayed most effectively in her solo numbers; in the accompaniment one could catch longer glimpses of the "eternal woman" which makes her work so poetic, sympathetic and well tempered. She is a Columbus girl, but has been schooled lately in Germany.—The Zanesville Daily Courier.

To give a description of Miss Weber's playing that would be understood by our readers is hardly possible, for there has been no pianist here in recent years whose work we could compare with that of hers last night. Musicians will recognize that the program, for so short a one, covers a wide diversity of style. But the numbers were rendered with the skill of an artist, and whether grand harmony, plaintive melody, wailing minors or brilliant dashes in the mazy waltz, it all came out from under the wonderfully artistic touch of the pianist's fingers in a manner that would certainly be acceptable to the most exacting critic.—The Lancaster Gazette.

The principal part of Wednesday morning's program was Lisa Lehmann's "In a Persian Garden," which was given with a dramatic



# RAOUL PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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fire and intelligent interpretation that raised the audience to the highest pitch of enthusiasm. Miss Henriette Weber, the pianist, was at all times most satisfactory, both in her solo and the accompaniments, showing herself to be a brilliant and musicianly pianist.—Bar Harbor (Me.) Life, August 5, 1899.

Mr. Speaks' songs are distinguished for their spontaneity, and the singer-composer was most fortunate in his pianist for the morning, Miss Henriette Weber. It is rarely that so good a pianist as this young woman is also a good accompanist, but Miss Weber is certainly both, a happy combination indeed.—F. W. Riesberg, in MUSICAL COURIER.

Miss Weber is a player above the average woman pianist. She played all of her selections well, particularly the "Valse Caprice," by Rubinstein, which was rendered in a vigorous, clean cut and smooth manner.—Brooklyn Eagle, December 11, 1901.

Miss Weber is a thorough artist.—Morristown (N. J.) Daily Record, April 5, 1902.

Miss Henriette Weber is a remarkable player, of much taste and artistic ability, and whose greatest charm is the entire absence of affectation. Her unassuming manner, coupled with her great ability, quite won her audience. All her numbers showed excellent treatment and the fourth one especially, which called for much variety, showed her to be quite at home at the instrument, of which she is master, and bore evidence to the truth of the flattering advance notices, which, if anything, did not tell the whole truth about her.—Hamilton (Canada) Evening Times, February 5, 1902.

Miss Weber played with superb confidence, perfect defiance of technical difficulties, delicate staccato phrases, caressing legatos and strong, heavy extended chord playing, which conveys to you that she is telling you just what the composer meant. There is considerable originality in her readings, giving a soupçon of caviare and pepper where we had learned to look for tea and toast.—Ohio State Journal, February 9, 1902.

Miss Henriette Weber gave a concert last Thursday evening under fashionable auspices. In less than two years Miss Weber has made a name for herself in musical circles of the country, and has attracted to her studio an interesting class of pupils. During a season crowded with recitals and concerts, an artist—particularly a pianist—must possess uncommon gifts if she can hold the attention of an audience as Miss Weber did last Thursday night. When Miss Weber made her debut at the Waldorf-Astoria last season THE MUSICAL COURIER published a criticism in which the playing of the artist was analyzed. What was stated then can but be repeated here, only that Miss Weber has advanced as an intelligent young artist should advance in the course of a year. Miss Weber's playing is notable for poetic warmth, imagination and a beautiful touch, and, after all, are not these essentials for the artist who would make piano solos enjoyable? Miss Weber played interestingly, showing above all the warmth of temperament strangely rare in the woman artist, especially the American woman artist. How is it that a young American girl plays the works of Slavonic composers so convincingly? Recalled thrice, Miss Weber added for an encore Schumann's "Nachtstück."—THE MUSICAL COURIER, March 26, 1902.

**FLORENCE VISANSKA SAILS.**—Miss Florence Visanska, a promising young violinist, will sail from New York tomorrow on the Augusta Victoria for Hamburg, and will proceed to Berlin to continue her studies with her brother, Daniel, who is now a successful teacher in that city. Miss Florence is a younger sister of Bertha Visanska, the pianist, who is visiting her family in New York. The young violinist purposes to spend two years in Germany.

**MRS. ANTONIA SAWYER.**—Mrs. Antonia Sawyer, the contralto, has returned to the city after spending a profitable and restful summer in Maine, her native State. This year Mrs. Sawyer will be in full charge of the vocal department in the Gardner School at 607 Fifth avenue.

**ERSKINE PORTER.**—Master Erskine Porter, the boy soprano, will sing this season under the management of Remington Squire. A number of good dates have been secured for the little artist for this and next month.

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## Boston Music Notes.



BOSTON, Mass., October 4, 1902.

**M**RS. LILLIAN ANDREWS, a pupil of Madame Edwards, who has a fine mezzo voice, is traveling with an opera company this season singing the roles of Carmen and Mignon.

Another pupil, Miss Hooper, has accepted the position of vocal instructor in the Monticello Seminary, Illinois.

Madame Edwards has been very fortunate this season in securing the services of Signor Vianesi for her classes in operatic study. Signor Vianesi has been musical conductor (premier chef d'orchestre) during twelve years at Covent Garden, London; eight years at the Imperial Theatres of St. Petersburg, Moscow and Varsovie, Russia; four years at the Grand Opéra in Paris (Académie Nationale de Musique), besides having conducted for the Grau Opera Company in this country. He brings to the work a knowledge of all the traditions of the Old World, and with it a keen appreciation of the demands made upon the singer of today.

Miss Pauline Woltmann, while abroad last summer was so fortunate as to meet Frau Cosima Wagner and Siegfried Wagner, who were very kind and encouraging to her, and advised her to enter their opera school preparatory to appearing at the Wagner festival. This, however, Miss Woltmann will postpone for several years. Miss Woltmann also made a delightful visit to Frau Bethge, daughter of Robert Franz, at Halle a. d. Saale, and as a result of the visit is the possessor of some of Franz's original manuscripts, among them the well known "Im Herbst." The Oliver Ditson Company has asked the privilege of reproducing one of these songs in the forthcoming edition of Robert Franz's songs with analytical remarks by William F. Apthorp.

This young singer was one of the soloists at the meeting of the M. T. N. A. at Put-in-Bay this summer, and her singing was highly complimented by those present.

The reception given by the director and faculty of the Faelten Pianoforte School in Faelten Hall on Monday evening was a distinct success in every way. The occasion was the twenty-fifth wedding anniversary of Mr. and Mrs. Carl Faelten, although this was not generally known among the guests. About 300 pupils and their friends were present, and after the reception light refreshments were served in Huntington Chambers Hall.

Faelten Hall was greatly admired in its new garb, the artistic decorations and the convenient arrangement of the hall being constantly spoken of.

Stephen Townsend has taken a studio at 153 Tremont street for the winter, and is having it put in order. The reception room will be prettily decorated. Although the studio is not yet quite in order, Mr. Townsend is busy

with pupils, the prospects for the coming season being most excellent.

Everett E. Truette, who has been busy this summer building himself a "camp" upon the shores of one of Maine's beautiful lakes, has begun work with such a large number of new pupils that his time is quite occupied. In addition to pupils, Mr. Truette is a busy man, being organist of a large church, leader and director of the Newton Choral Society, besides having many engagements to dedicate organs during the winter.

Bruce W. Hobbs is now settled in his new studios at 149A Tremont street, where he is already very busy with pupils. The applications for lessons have been pouring in so rapidly that his work has doubled from last year, although the season is still so young. Mr. Hobbs makes a specialty of the "art of breathing and tone production." He numbers among his pupils some well known teachers.

Signor and Madame Rotoli will give an "at home" on Friday next in honor of Miss Gertrude Rennyson, who is in the city as leading singer of the English grand opera company now playing with such tremendous success at the Tremont Theatre. Miss Rennyson was a pupil of Signor Rotoli when she studied at the New England Conservatory of Music, and her success is most pleasing to her former teacher.

The first concert of the Newton Choral Association will be given on January 14. The program will be miscellaneous, comprising choruses, part songs and madrigals. The association will be assisted by Mrs. Grace Bonner Williams. At the second concert on April 23 "Arminius" will be given, the soloists being Miss Adah Campbell Hussey, Clarence B. Shirley and Stephen Townsend.

Miss Adah Campbell Hussey's services are in great demand this winter. She is a member of three concert companies, one of them the Floriana Company, of which the other members are Alice Bates Rice, C. B. Shirley and Arthur Beresford. It was under Miss Hussey's auspices that "Floriana" was first given in Boston last winter.

Carl Faelten will give his first recital of the season, and the nineteenth in the series of recitals of standard piano works, in Huntington Chambers Hall Wednesday evening. Mrs. Reinhold Faelten will deliver a very introductory remarks of a historical nature. The program is as follows:

Variations, F major, op. 34.....Beethoven  
Sonata, C major, op. 53.....Beethoven  
Concert Studies, op. 10, Nos. 5, 6, 9, 10 and 11.....Chopin  
Scherzo & Capriccio, F sharp minor.....Mendelssohn  
Prelude and Fugue, E minor, op. 35, No. 1.....Mendelssohn

### National Conservatory of Music.

A SUPPLEMENTARY entrance examination will be held at the National Conservatory of Music, 128 East Seventeenth street, Saturday, October 18, in order that all applicants may compete. A very large number were unable to obtain a hearing in September. Examinations will begin at 10 a. m., and continue until noon. They will be resumed in the afternoon at 2 o'clock, and continue until 4 o'clock, and again at night from 8 to 9 o'clock. The examinations will include all branches, singing, opera, piano, organ, violin, 'cello and all orchestral instruments.

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## Madame Von Klenner's Diploma

### Awarded at the Paris Exposition.

**T**HE accompanying cut is the first reproduction of the diploma awarded Madame von Klenner by the international judges at the Paris Exposition of 1900.

This is unique from several standpoints. It was the first time that vocal music has been so recognized; but that the award should be given to a woman—an American woman—by a board of international judges—which means men capable of deciding such an issue—from France, Holland, Germany, Belgium, Italy, Russia, England, &c., makes the event something at which to marvel.

It is an honor for all America that these expert judges should recognize to such a positive extent the revolutionary work Madame von Klenner has been doing, and that, in spite of the danger which might result financially to European studios by thus recognizing the supremacy of this teacher's work in America, by giving her their grand seal of approval and approbation. Our readers are so familiar with the details of this career that it seems unnecessary to write of it anew, but we will rehearse a few of the facts concerning her that her biography may appear hand in hand with this diploma. It may be said, at the risk of being trite, that Madame von Klenner appeared

as a meteor and remained the most steadily brilliant of our constellations.

After graduating from the university she took post-graduate courses in every art or science which could have any bearing, even the most remote, upon singing. Studies in chemistry, physics, anatomy, psychology were prosecuted, and through it all she kept up her Latin, Greek, French, German and Italian. Then the young student went to Europe and personally investigated the chief vocal schools there. She talked to the pupils, she visited the teachers and went to the root of everything vocal in England, France, Italy and Germany. Finally, after the most painstaking and arduous research, in which thousands of dollars were expended, the earnest student became a protégée of Madame Viardot, for in her she felt the only true vocal doctrines were rested. It is wholly unnecessary to speak of the Garcia school; it would be like telling you how much the world has benefited by electricity, railroads or the cable.

Garcia's method as applied by his daughter, Pauline Viardot, and developed by Madame von Klenner, represents the Alpha and Omega of all that can be done vocally. This is a positive statement not to be discussed nor argued about. After absorbing all that Europe affords,

even attending musical festivals in Wales or Prague, and after having been in close and intimate touch with all the celebrities of the day, Madame von Klenner was cabled for to fill a position of vast responsibility in New York, and feeling that her country needed her services she accepted, and thus her career in America was opened.

After a few years she felt that she could do greater good, unhampered by contact with people more or less incapable, and since then she has taught only in her own home. She is exceedingly positive. No matter how fine the voice, she calls no pupil hers who has not been with her through a comprehensive course, and she scorns the advertising methods now so much in vogue.

As the only authorized representative of Viardot-Garcia in America, and the only logical successor both to Manuel Garcia and his great and noble daughter, Madame von Klenner chooses to live up to the dignity of her position, and leaves the perfection of her work, the success of her pupils, as the only mediator between herself and her public.

She takes it as an eminently natural thing that great artists come to coach their roles with her, but she would never dream of making capital of this. The one great lesson to be deducted is the fact that all Europe, through the judges at the exposition, has stood up and tacitly said: "Here is one of the greatest teachers. American pupils have no need from now on to go to Europe, but, since we have acknowledged the supremacy of her abilities, accomplishments and achievements European students should go to America where the best teaching and most conscientious work is now done."

An amusing feature of the diploma lies in the error which arose as a result of the consternation that it was won by an American. It is issued to "Monsieur Katherine Evans von Klenner," for evidently those not in the secret could not imagine a woman carrying off such an honor.

Europe has told us that we have one of the few great, if not the greatest, teachers right here in New York, and if one can judge from the quantity and quality of the pupils who strive to study with her Europe's opinion holds good in America.

Perhaps this will be the first and final solution of the problem how we should keep and educate our boys and



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# The Worcester Festival.

## Forty-fifth Annual Performances.



WORCESTER, dirty, dull as ever and unusually gloomy because of the protracted rainy weather, has just emerged rather languidly from its forty-fifth annual music festival, held, as heretofore, in Mechanics' Hall, last week. There was a deficit; that was expected, but the rain made matters at the box office quite serious until Thursday afternoon, when the sun struggled from behind the vapor veils and rejoicing womankind appeared in smarter gowns. The general impression left by the seven concerts in four days is that of satiety. No one may hear so much music and be in an amiable condition. Indigestion is bound to ensue, and little wonder it is that after the festival Worcester falls into a profound slumber, like unto that of a gorged python. Spread over a month these concerts might make for favorable artistic results; crowded into less than a week they simply cloy the ear, exhaust the nerves. And it must be confessed that Worcester is hardly the sort of a town one voluntarily seeks for bodily comfort or spiritual refreshment.

The first days of the affair, at both rehearsals and concerts, the attendance was slight; but after the programs began to show a sprinkling of more popular numbers interest grew, culminating on the artists' night. It may be confessed, however, that the entire program scheme this season was of a higher character than that of former years, and also more modern. This, with the unfavorable climate, possibly accounts for the slim interest manifested.

A rumor that could not be traced to headquarters nor yet downed was that the annual festivals would be discontinued hereafter. Officially this was neither affirmed nor denied. It is hardly creditable that such a wealthy city as Worcester will forego the pleasure of its yearly musical banquet. There are many public spirited and rich citizens in the place. Why should they be compelled to leave their comfortable hearths and homes in midwinter when they can hear all the music they need for annual consumption during the first few days of October? No, the music festivals of Worcester should continue, if for nothing else but as an awful warning.

Let us begin with the musical forces. Here is the list for 1902:

### SOLO PERFORMERS.

Sopranos—Mme. Suzanne Adams, Mrs. Zimmerman.  
Contraltos—G. M. Stein, Miss Spencer.  
Tenors—George Hamlin, Theodore Van Yorx.  
Basses—Giuseppe Campanari, Herbert Witherspoon, Frederic Martin.

Instrumental—Ossip Gabrilowitsch, piano.  
Chorus, 400. Boston Symphony Orchestra, sixty-five.

### FIRST CONCERT.

TUESDAY EVENING, SEPTEMBER 30.

"JUDITH." George W. Chadwick.

Judith.....G. M. Stein  
Holofernes.....Mr. Campanari

Achior.....Mr. Van Yorx  
Osias.....Mr. Witherspoon  
Sentinel.....Mr. Van Yorx

Mr. Chadwick's "Judith" was first sung at the Worcester Festival of 1901—September 26, to be precise. On that occasion the composer conducted. Wallace Goodrich, of Boston, was the choral conductor this season. The work has been reviewed in THE MUSICAL COURIER, and further enunciation of its merits and demerits is not necessary. The libretto is weak kneed, verbose and absolutely lacking in dramatic situations. It is not surprising then that the composer's music lacks on the stirring side; nor does he compensate by abundant lyric outbursts. It is in his choral writing, in its purely ecclesiastical character, that Mr. Chadwick excels. It is therefore music that makes an easy appeal to the public, and its performance last week was a successful one, the chorus being better than last year, though still weak in its tenor section. Campanari, the Holofernes, was as dramatic as his text allowed and held his audience throughout. Herbert Witherspoon, a newcomer to the festivals, at a bound leaped into the affections of a strange audience. His manly style of delivery and resonant bass won him sympathetic attention. Though in small roles, Mr. van Yorx again revealed the native beauty of his voice and sound musical interpretation.

### SECOND CONCERT.

WEDNESDAY AFTERNOON, OCTOBER 1.

Symphony in D minor.....César Franck  
Aria, Qui Sdegno (Magic Flute).....Mozart  
Mr. Martin.  
Romance for orchestra, The Festival of Pan.....Converse  
Aria and Cabaletta, Infelice (Ernani).....Verdi  
Mr. Martin.  
Overture, Leonore, No. 3, op. 72.....Beethoven

The Franck Symphony, first heard in New York under Mr. Gericke's baton, proved as interesting and as noble as ever. There can be little doubt of Franck's future position. Every year his music gains on the affections of his most critical opponents; every year the beauty and significance, the originality and the power of his work become patent to his listeners. The symphony is a joy. Frederic Martin, the well known Boston basso, gave a capital reading to the familiar and ever welcome Mozart air. Indeed in his legato phrasing and nobility of tone his work would have shamed some singing of the same music on the stage of the Metropolitan Opera House. Mr. Martin came dangerously near having to repeat both the Mozart and Verdi arias, so insistent was the applause. The second novelty of this program—the first being the Franck symphony—was Frederick S. Converse's romance for orchestra. It may be remembered that THE MUSICAL COURIER favorably mentioned the first movement of a D minor Symphony played at the Worcester Festival, 1899. Mr. Converse, who must not be confounded with C. C. Converse, is a young man who studied with Carl Baermann, J. K. Paine and Josef Rheinberger. "The Festival of Pan," one of three romances, was written after a reading of Keats' "Endymion."

The scoring is rich, the subject matter excellent, overflowing rather with descriptive passages of decorative beauty than in novel or pregnant narration. But there is force, there is fire in this music, with its air of debonair revelry and poetic pensiveness. Mr. Converse has almost forgotten his Rheinberger—a fugato swims but once to the surface—and when he forgets Wagner he will doubtless develop most praiseworthy. There is far too much of the "Tannhäuser" Venusberg and its Bacchanale toward the close of the composition!

### THIRD CONCERT.

WEDNESDAY EVENING, OCTOBER 1.

Christmas Oratorio (Parts I and II).....Bach  
Sappho (dramatic scene for soprano).....Volkman  
Mrs. Zimmerman.

Prelude to Parsifal and Finale to Act I.....Wagner

This function was not a particularly inspiring one. Bach in Leipsic, Bach in Bethlehem, Pa. Yes. But Bach in Worcester is hardly credible. The chorales went smoothly enough, while the performance as a whole was singularly uneven and commonplace. The solo singers were Mrs. Zimmerman, Janet Spencer, Theodore van Yorx and Frederic Martin. The last two mentioned sang excellently; Mr. Martin later delivered Gurnemann's music in "Parsifal" most impressively. Mr. van Yorx gave "Haste, Ye Shepherds" with exquisite finish and feeling. Why does a chorus of the Worcester festival calibre attempt such a difficult polyphonic work as Bach's "Christmas Oratorio" at such short notice? The wonder is that, considering the paucity of rehearsals, the music was sung as well as it was.

### FOURTH CONCERT.

THURSDAY AFTERNOON, OCTOBER 2.

Concert Overture, Blomdon.....Arthur M. Curry  
Concerto in D minor.....Rubinstein  
Mr. Gabrilowitsch.

Symphonic poem, Viviane, op. 5.....Chausson  
Prelude in D flat major.....Chopin  
Valse in C sharp minor.....Chopin  
Marche Militaire.....Schubert-Tausig  
Mr. Gabrilowitsch.

Symphony in C minor, No. 3, op. 78.....Saint-Saëns

The long expected event, the Worcester début of Ossip Gabrilowitsch, was not attended without circumstances of unusual hardship for that famous and gifted virtuoso. He had expected to arrive in Worcester Tuesday evening so as to be fresh for the rehearsal early Wednesday morning. But he did not arrive until after 9:30 Wednesday morning and went at once from the train to the hall where he had to play; rather a trying situation for a young man fresh from seasickness and protracted travel! But hear his own story:

"As far as my voyage is concerned, it was not a very pleasant one. For five days nearly everyone on board was sick, and it was a long voyage, the steamer being a ten days' boat, the Friesland. I expected to be here a month later than I am, but on account of the Worcester festival engagement Frohman cabled to me to urge me to make a hustle and come a little earlier than I intended, and so I had to arrange everything as soon as possible to catch the first steamer for this country. I left from Antwerp. When I selected this boat I was told that it would arrive in New York September 28, and in Berlin the shipping people said it would be September 29, and when I got on board the steamer they told me it would be September 30, and so I was glad there was not another day in

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the month for anyone to put me back a little more and make it the 31st.

"As I have said, we had five days of rough weather, but for the last two days it was calm, although foggy when we were crossing the Banks. I was really afraid that I would reach Worcester a little late, although the steamer got in on schedule time, as it was not expected before Tuesday.

"My hands have not touched a piano for the last fifteen days. Of course, I have my little piano with me, which keeps my fingers in condition, and there was an upright piano on the steamer, but that is not what anyone wants to have when he is anxious to keep in condition, although just the same I was glad to have them.

"There were quite a number of people in the saloon, and many of them were Americans coming home from Europe. It was so nice to watch the Americans as they rejoiced when they first caught sight of the American shore, and later to see the American flag waving from shipping and buildings as we passed up the harbor.

"I have become quite infatuated with this country, on account of my last visit. This is not from mercenary reasons, but because I love the country and the people, and I am happy to see America once more. Of all the audiences to whom I play, the Americans are the most sympathetic. When I returned from my first visit to this country, I spoke for three months to my friends of what I had seen and heard here, and in everything I did or heard other people do I was always making comparisons with the United States."

He played at rehearsal with the greatest fire and freedom, the music being interrupted only twice for trifling details. That Gabrilowitsch would do better after a rest was to be expected, and he did. The presence in Worcester of his American manager, Daniel Frohman, spurred him to his best, and so his reading of the Rubinstein D minor Concerto was what might have been expected from the once favorite pupil of the dead Russian master. He was enthusiastically cheered by a much larger audience than at the previous ones, but he refused an encore, though recalled many times. Gabrilowitsch changed the solo numbers as announced, giving instead the Chopin Nocturne in G; Study in C, and the A flat Polonaise. During these the audience realized that the virile artist who had just crashed brilliantly through the finale of the Rubinstein Concerto was also a poet and one who understood the magic of Chopin.

Gabrilowitsch has gained greatly since his first visit to America. That he has broadened in the technical and tonal sense one can readily understand, for he has studied much, traveled much, experienced much during the past two years. It is on the intellectual side of his art that he has grown. The disposition to overdo the sentimental significance of a phrase, to *fler le son* unduly, has vanished from his playing. He is more virile, delivers himself of the music with more abandon; in a word, the academic no longer prevails. Gabrilowitsch really played the concerto and the polonaise in a manner to justify the

criticism of Oscar Bie after a first hearing of the Russian youth: "He drives the horses of Rubinstein." He certainly made a profound impression in Worcester, by his artistry, by his personality.

Chausson's "Viviane" we have listened to in New York. It is Wagner heard through lovely stained glass windows. Mr. Curry, a MacDowell pupil, shows promising talent in his "Blomidon" concert overture, so called after a promontory in the Bay of Fundy. His music seems to be a pleasing compromise between purely absolute and poetic landscape music. Saint-Saëns' C minor Symphony, which so calmly appropriates the principal theme from Schubert's Unfinished Symphony, was well received because of, and not despite, its polite banalities.

## FIFTH CONCERT.

THURSDAY EVENING, OCTOBER 2.

H. W. Parker's "Hora Novissima."

Preceded by Mottl's arrangement of Bach's Concerto in F major, for trumpet, flute, oboe, violin, with orchestral accompaniment.  
Solo singers—Mme. Suzanne Adams, Miss Spencer, George Hamlin, Herbert Witherspoon.

The Bach-Brandenburg Concerto Grosso was very well done by the Boston Symphony Orchestra, the solos in particular being unexceptionable. Wonderful music this! Mr. Parker's oratorio may be a twice told tale for Worcester and no novelty in New York, yet it is always a welcome work and one of abounding charm, with the bloom of the archaic not quite absent—as befits a setting of the old Latin poem—and sufficiently modern in spirit and construction to make its speech alive and eloquent. Naturally it was the best sung work of the festival, for its music was evidently more familiar than the Bach. Query: Why not more rehearsals for strange compositions?

Suzanne Adams, her voice more sumptuous than ever, and her style steadier and broader, surprised us by the way she sang such serious and unoperatic music. Mr. Witherspoon was at his best, enunciating his measures with dignity and sweet sonority and every inch the artist. Mr. Hamlin, it need hardly be added, delighted his hearers by his pure, unforced voice and charm of delivery. The name of Adams must have proved a magnet, for the audience was unusually large, unusually responsive.

## SIXTH CONCERT.

FRIDAY AFTERNOON, OCTOBER 3.

Overture, Fingal's Cave, op. 26.....Mendelssohn  
Charles Martin Loeffler.  
Poem for orchestra, Avant que tu ne t'en ailles.....Verlaine  
Depuis le jour.....Charpentier  
Mrs. Zimmerman.

Sixth Symphony in B minor.....Tchaikowsky

The novelty of the afternoon was something for those lovers of the rare, the precious, the individual in art. Mr. Loeffler, who is well known in New York, is one of the first violins of the Boston Symphony Orchestra, and a composer who ranks easily with the living European men of musical note. It is not alone the masterly *facture* he displays, but rather the power of reproducing in tone certain shy, evanescent moods, atmospheres that haunt and the delicious utterances of a poet. Loeffler is a stylist. He

does not wear the purple toga of the rhetorician; his is the spirit that hears nature's secret voices; an intimist, he searches for the right phrase; a poet, he reveals strange, tragic, always beautiful dreams. If Chopin had been destined to expound his subtle message in the orchestra one may readily conceive of him as composing after the Loeffler manner. Not that Loeffler composes at all like Chopin, but it is the extraordinary sensibility of the two men that makes their music kindred. Loeffler paints with an airy sweep of his brush the intangible happenings before dawn and the shy birth of the new day. After the nocturnal terror of his Maeterlinckian orchestral transposition, "The Death of Tintagiles," the piercing purity of this Verlaine *aubade*—the only Chopin France has known in letters—brings surprise; mood versatility is not a signal gift of our young American composers whose Wagner imitations are so academic, whose classic attempts are so loosely romantic. Loeffler is always Loeffler, and in this poem he has out-Loefflered Loeffler. With a twin composition, a setting of a gruesome Rollinat poem, the above work was first heard in Boston. It will be new to New York. It is a paraphrase of the fifth poem in Paul Verlaine's "La Bonne Chanson." Here it is:

Avant que tu ne t'en ailles,  
Pale étoile du matin,  
—Mille caillots  
Chantent, chantent dans le thym.

Tourne devers le poète,  
Dont les yeux sont pleins d'amour,  
—L'alouette  
Monte au ciel avec le jour.

Tourne ton regard que noie  
L'aurore dans son azur;  
—Quelle joie  
Parmi les champs de blé mûr!

Puis fais luire ma pensée  
Là-bas,—bien loin, oh, bien loin!  
La rosée  
Gaiment brille sur le foin.

Dans le doux rêve ou s'agite  
Ma mie endormie encor. . . .  
Vite, vite,  
Car voici le soleil d'or.

Before you fade and disappear, pale morning star—a thousand quails  
call in the thyme—

Turn toward the poet, whose eyes brim with love—the lark mounts  
skyward with the day—

Turn your face which the dawn drowns in its blue—what joy among  
ripe wheat fields!

Make my thought shine yonder—far off, O so far! The dew shines  
brightly on the hay—

In the sweet dream wherein my love still sleeping stirs. Quick, be  
quick; for lo, the golden sun.

Philip Hale wrote: "As this exquisite poem of Verlaine is a theme with interruptions, so Mr. Loeffler's paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude, poco adagio. There are suggestions of the fading star (harp harmonics, descending string progressions, glockenspiel). The chief theme is given to the horn. An

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allegro follows, but with 'Quelle Joie' there is a return to the idyllic mood, and there is a slow movement given to the strings. The idea of the sparkling dew is accentuated by the use of antique cymbals. As the longing of the poet is more impatient, so the chief theme is more and more agitated, and the full orchestra is used in the painting of the daily miracle.

"The poem is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, three trombones, two bass kettledrums, cymbals, antique cymbals, glockenspiel, harp, strings."

## SEVENTH CONCERT.

FRIDAY EVENING, OCTOBER 3.

Overture, Roman Carnival.....	Berlioz
Aria (Le Villi).....	Puccini
Mr. Campanari,	
Ah fors é lui.....	Verdi
Madame Adams.	
The Birth of Venus.....	Fauré
Madame Adams, Mrs. Stein.	
Messrs. Hamlin, Campanari and chorus.	
Hungarian Vine (ballet).....	Rubinstein
Aria, Jean d'Arc.....	Tschaikowsky
Mrs. Stein.	
Love Scene (Feuersoth).....	R. Strauss
Aria, Friedenszerzahlung (Guntram).....	R. Strauss
Mr. Hamlin.	
Printemps.....	Stern
Madame Adams.	
Overture, Tannhäuser.....	Wagner

It certainly cannot be said that the above scheme is a conventional one, especially after previous "artists' nights" in Worcester. If anything, the program was a trifle too serious for a farewell concert. Accustomed to the "Rigol-ette" quartet, the Brindisi and the Toreador's Song, Worcester was rather dazed at first, but finally responded to the strain put upon its musical taste and applauded zealously.

Suzanne Adams was—*place aux dames*—the star of the evening, singing the air from "Traviata" with élan, with a crystalline quality of tone; and in the "Printemps" of Leo Stern with consummate *bravura*. She has never looked handsomer, and she must have been pleased with her reception, a royal one. Campanari, always alive to the new in music, presented an excerpt from Puccini's early opera "Le Villi," and it was quite worth the while. He was wildly applauded. Mr. Hamlin, who may be called the first Richard Strauss propagandist in America, gave the Peace narration from "Guntram"—the same that he sang at the last Philharmonic concert in New York with such success. He sang, as he always sings, like a true artist. His voice has benefited by the summer's rest, and vibrated clear and robust. But it is doubtful if Worcester is yet prepared for the musical message of Strauss. Johann, and not Richard, of the same name would have hit it more truly between the eyes. Still it was a time for rejoicing among those whose vision was purged, whose ears were unsealed; and it must have set thinking the men who make the Worcester Festival possible. High art never pays, so if there is to be any festival next season more frivolous music must obtain. And that will wipe Worcester off the musical map so far as serious critical consideration is concerned. We await the issue, we confess, with laudable curiosity.

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CINCINNATI, October 4, 1902.

**T**HE Cincinnati Conservatory of Music, Miss Clara Baur directress, has started out with a greater number of pupils than at any preceding season, and the list gives assurance of growing from week to week. It is but just to say that the magnificence of the present buildings of this famous conservatory, which has long ago spread its fame to the musical centres of Europe, cannot be surpassed, if equaled anywhere in this country. The location and surroundings are luxuriously comfortable and there is a classic as well as quiet dignity about them that invite the student to serious and profitable study.

Miss Gretchen Gallagher, a talented violin pupil of the Chevalier Pier A. Tirindelli, of the Conservatory of Music, and a graduate of this institution, has accepted a lucrative position in the Lucy Cobb Institute, at Athens, Ga.

Mrs. Wirt Lentz, pianist, a graduate of the Cincinnati Conservatory of Music and a pupil of Theodor Bohlmann, has been honored with a responsible position at Kemper Hall, Kenosha, Wis., an Episcopal school under the management of the Episcopal sisterhood.

S. Kronberg, of the firm of Mittenthal Brothers & S. Kronberg, managers of the Mascagni tour in this country, was in the city last Thursday, and made arrangements for the appearance of the Mascagni Grand Opera Company in Music Hall on January 7 and 8, in the evening, and a matinee performance on the 8th. The operas to be given are "Cavalleria Rusticana" and "Zanetto," double bill; "Iris," Mascagni's masterpiece, Japanese in character, and "Ratcliff," of Scotch delineation, one of Mascagni's best compositions. Mascagni will conduct all the performances in person. The local management of the Mascagni opera season has been given to William C. Rogers, who managed the Chester Park Opera Company last summer.

The season of faculty events at the Ohio Conservatory of Music will begin with a concert at the end of October, in which Professors Georg Krüger and James E. Bagley will furnish the program. A series of educational recitals

have also been planned in which the quartet composed of Jacques Sternberg, Mrs. Jessie B. Broekhoven, Joseph Surdo and Harry Kopp will appear in different compositions for their instruments. A number of plays will be given in the department of elocution under Mr. Pinkley. A series of lectures on parliamentary law, by Lieutenant-Governor Harry L. Gordon, will be another instructive feature of this department. The opera chorus class under Mr. Broekhoven's supervision has its first meeting on Monday evening, October 6. Classes in the French language in charge of Prof. C. E. Duval, are forming each week, and solfeggi classes under the direction of Prof. James E. Bagley are becoming one of the educational features of the voice department. The history of music is to have a prominent place in the work of this institution, beginning with the music of the Greeks, in which Mr. Broekhoven will present for the first time the results of his recent research. A chorus under the direction of Chas. A. Graninger for the study of oratorios and the higher compositions for mixed voices is forming and will begin rehearsals about the 15th of October. With the additional professors, concerts, students' recitals and some social affairs, the season will be a busy one.

Another pupil of Theodor Bohlmann and a graduate of the Cincinnati Conservatory of Music, both in the piano and violin departments, has accepted the position of head of the piano department in the Gallaway College, Searcy, Ark.

Richard Schliewen, who with José Marien has had charge of the violin department at the College of Music, and who is one of the ablest and best instructors in the country, has severed his connection with that institution and is teaching a large class of pupils at his studio, 920 Morris street, Walnut Hills. Mr. Schliewen had six very successful weeks at Winona Lake. Here he had a large class of pupils from five different States. He played at several recitals here, and also later at Benton Harbor in a concert given by the Winona Music School, under the direction of Prof. W. S. Sterling, dean of the faculty of the College of Music. Mr. Schliewen afterward spent a delightful vacation at Crystal Beach, Canada, when he was heard again in recital.

Miss Dell M. Kendall, soprano, has resumed her position as soloist in the Seventh Presbyterian Church, Walnut Hills.

There is talk in local musical circles anent the organization of a chorus for the production of Dr. Elsenheimer's prize cantata, "Consecration of the Arts," in Cincinnati this season. The work has lately been revised by the composer and now embraces the English, as well as the German text. The English translation was made by J. A. Homan. This is the original composition which attracted so much attention a few years ago throughout the musical world, by reason of having been awarded the \$1,000 prize given by the late Frederick Alms for the

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## BOSTON SYMPHONY.

IN view of the fact that the Boston Symphony Orchestra is to give its 2,000th concert this season, the following letter written 21 years ago gains new interest. It was addressed to the Boston Herald:

"To the Editor of the Herald:

"Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain because we are dependent upon musicians whose work and time are largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the tastes and critical judgment of John S. Dwight and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on the foundations they have laid. Such details of this scheme as concern the public are stated below. The orchestra is to number sixty selected musicians, their time, so far as required for careful training and for a given number of concerts, being engaged in advance. Georg Henschel will be the conductor for the coming season. The concerts will be twenty in number, given in Music Hall on Saturday evenings, from the middle of October to the middle of March. The intention is that the orchestra shall be made permanent here, and shall be called the Boston Symphony Orchestra.

"Both as the condition and the result of success the sympathy of the public is asked. H. L. HIGGINSON."

## Ovide Musin.

OVIDE MUSIN, the Belgian violinist, is located for the winter at his residence and studio, 120 East Twenty-sixth street, where several promising young soloists are being prepared for concert work. Mr. Musin is under the management of Mr. Suckling, of Steinway Hall, and will be heard in concerts and violin recitals of his own this winter.

SEVERN PUPIL HEARD IN CONCERT.—Miss Nettie Vester, the soprano, sang last Friday evening with the Kaltenborn Orchestra at the Circle Auditorium the waltz song from Gounod's "Romeo and Juliet," to orchestral accompaniment. The singer created a most favorable impression with her brilliant singing, and the musicians especially were charmed. Miss Vester is a pupil of Mrs. Edmund Severn.

## SYMPHONY VIOLINIST

## NOW STREET BEGGAR.

MERIDEN, Conn., September 30, 1902.

**A**BENT, gray haired man has been playing the violin on the streets for a week or so. Shaky as are this beggar-musician's fingers he plays with expression, and his touch and bowing let it be known that once, at least, he was a master of the violin.

The old man was playing the Swan Song from "Lohengrin" when someone questioned him as to the manner of his descent to be a street musician.

"Drink and the devil have about done for me," he sighed, and struck up a popular tune for the crowd in the saloon, who were loudly calling for more music. "My name is Adolph Sominsky," he resumed, "and I was once one of the first violins of Theodore Thomas' Symphony Orchestra. That was long ago, when I first came to America. I left my home with nothing but my violin and a few dollars, and my parents and comrades fully expected to hear great things of me. I found old friends in this country and was soon in a good orchestra.

"Hard work at last found me a position with Thomas. Then I suppose I grew conceited, for I began to go down hill, as they call it, until now look at me. None of my friends want me around, and I can hardly play, anyway, for my hard life has stiffened my fingers, so this kind of work is all I am fitted for. I write home every month and tell them I am still with Thomas and doing well. It would kill them to know the truth.

"Perhaps some day I will have strength enough to swear off and save money to go back with, but not yet, not yet," and the old fellow bowed his head on his instrument and wept like a child.—New York World.

[We do not believe one word of this.—Ed. M. C.]

## VAN YORX'S SUCCESS.

**ONE** of the most admired of the singers who took part in the Worcester Festival last week was Theodore van Yorx, the tenor. His success was brilliant, as shown by the following press notices:

All the soloists were well up to the demands of the difficult work, and it was especially agreeable to note the perfect mastery of oratorio style that van Yorx has acquired.—Special wire to New York Times, October 2, 1902.

One of the successes of the evening was achieved by Mr. van Yorx in the terribly difficult air, "Haste, Ye Shepherds."—Special wire to New York Daily Tribune, October 2, 1902.

Mr. van Yorx showed extraordinary management and control of breath, and he declaimed with dignity and force.—Special wire to Boston Morning Journal, October 2, 1902.

Mr. van Yorx of the soloists distinguished himself by taking the recitatives at rational tempo, and by singing the amazingly difficult coloratura of his aria smoothly and brilliantly. It was roundly applauded.—Special wire to Boston Evening Transcript, October 2, 1902.

In Bach's "Christmas Oratorio" Mr. van Yorx made the popular hit of the piece in his aria, "Haste, Ye Shepherds."—Special wire to Boston Globe, October 2, 1902.

Mr. van Yorx apparently scored the most conspicuous individual triumph of the evening by his singing of the brilliant aria, "Haste, Ye Shepherds, Haste to Meet Him," which was followed by such an outburst of applause as is rarely heard at an oratorio performance. His voice is certainly beautiful.—Special wire to Springfield Daily Republican, October 2, 1902.

Mr. van Yorx distinguished himself as a superb oratorio singer. It is a pleasure to listen to him in whatever he undertakes to do,

but in oratorio he is at his best. Last evening he had recitatives that make severe demands upon the tenor voice, many syllables having to be enunciated at an extremely high pitch, and he had one aria that is hardly surpassed in the difficulties it offers to successful execution; it is coloratura to the last degree, distinctly a show piece and one that very few tenors would attempt. Mr. van Yorx met all these difficulties like a man and finished artist. The audience appreciated his success and gave him a hearty token of its interest in him.—Worcester Telegram, October 2, 1902.

Theodore van Yorx deserves all the praise he received and it was given in large measure after his rendering of the extremely difficult aria, "Haste, Ye Shepherds," in the Bach production. Mr. van Yorx has established himself in festival history as a reliable artist, praiseworthy in whatever he undertakes.—Worcester Spy, October 2, 1902.

Mr. van Yorx was at his best last night, and gave a finished and masterly rendition of the exceedingly difficult tenor parts that fell to his lot. The audience appreciated the difficulties and gave him a hearty token on his success.—Worcester Evening Post, October 2, 1902.

## OLD ORGANISTS.

**WE** take the following from the London Daily News. If there is any old organist in this country who is older than those mentioned here we would like to have the name:

A good deal of interest seems to have been excited in the question raised about a month ago in the Daily News of who is the oldest of living organists. The German papers have now brought forward a candidate in a musician named Delan, who is eighty-eight, and has been organist of the Cathedral of Lund, in Sweden, for sixty years. He is described as the doyen of the organists of Europe. But his claims are certainly inferior to those of Thomas N. Webber, who, as we mentioned on the 16th ult., played the national anthem on the day, in June, 1838, when Queen Victoria was crowned, and again on the Coronation Day of Edward VII., he thus having been organist of the parish church for upward of sixty-four years. There is also Gervaise Cooper, who, as we have mentioned, is now over ninety, and is still organist of Duffield Wesleyan Chapel. He has been connected with Nonconformist musical services for upward of seventy-five years.

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# THE MUSICAL COURIER

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EDITOR-IN-CHIEF

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For Particulars apply to "Saturday Extra Department."

OWING to the increase in our telephone calls, we have been compelled to put in the Trunk System and Switchboard, thereby gaining the advantage of another number.

Our new telephone numbers are 1767 and 1768 Madison square.

MASCAGNI in his interview in the dailies hints at certain difficulties in Italy with which he must contend in the criticisms of his new operas. Leaving aside the usual excuses of composers whose works fail to acquire prominence, it must not be forgotten that a severe monopoly exists in Italy which interferes with musical productions of all kinds, and that is the Ricordi house, with its far reaching branch house system. It is probable that this monopoly came to the Ricordis naturally through the acquisition first of the widow Lucca's publishing business and catalogue, and primarily because of the energy and the subtle mercantile tact of the head of the house. Be that as it may, the fact remains that the monopoly exists, and its exercise is the matter to which Mascagni refers without candidly mentioning it. Probably he, like others, cannot afford to express himself directly—a proof of the power of the monopoly.

THIS Rubinstein story is not without point.

Once the imperious Anton was conducting a rehearsal of his opera "Feramors," at the Berlin Opera House. In the finale Frau Mallinger had a few measures to sing behind the scenes, but she had left this unimportant task to an understudy. This was noticed by Rubinstein and angered him. He rapped for attention and wanted to know who had given the Mallinger permission to absent herself. "I did," answered the Intendant von Hülsen from his box. "But I wish the lady's presence," yelled Rubinstein. "And I," answered von Hülsen, rising, "grant her absence—she is excused." "Then you may take my baton," replied Rubinstein. "I leave this house, which is not a theatre, but a barracks."

WE have before us a letter from a singer (an American) in Milan who writes: "To be an American in the eyes of the Italian means to be good for only one thing—to spend money. When it comes to operatic singing they liken us to steam engines and siren whistles."

This, of course, is our own fault. We have doted so much on these foreign singers that they are justified in believing that we cannot do anything except to attend to business affairs, count money, make investments and spend our income lavishly, for nothing. Most of them know that when we are spending it upon them it is for nothing. They go back from here and create in Europe the impression that anything that emanates from the United States is commercial, sordid, and even extravagant or ridiculous. Such is our conduct toward the foreign singers here in the Metropolitan Opera House. It is extravagant, absurd, and it is based upon a total misapplication of sentiment. One of these days these matters may be changed, but we must not blame the people of Europe for laughing at us.

A LEIPSIC paper tells us that a professor of psychology at our Columbia University startled the Medico-Legal Society with this story: A certain American actress was about to make her début, and was as nervous as seven cats. Her manager feared a fiasco and took the lady to a "professor" of hypnotism, who put the spell on her at which all her nervousness disappeared, and her success was great in consequence.

Why, naively asks the paper, cannot this remedy be applied to singers, who then could be cured of faulty intonation and tremolo—in fact it would do away with singing teachers entirely! Our Teutonic

contemporary seems to forget that it has been done successfully with singers—at least in a novel. We recall "Trilby" with shudders.

### GABRILOWITSCH'S TRIBUTE.

THAT gifted young piano virtuoso, Ossip Gabrilowitsch, is interviewed in the New York Times and says, as reported:

"I like to come to America—please don't smile. You think I come for your money. Frankly, I could get as much in Europe. It is because you Americans are a source of inspiration to an artist. I think that is why so many foreigners like to come. You are so appreciative, so receptive, and like to encourage a fellow. I play three bars, and I feel that my audience is with me. As yet you are not as highly developed in music as in commerce, but I believe that you will be a great power one of these days in the musical world."

Where in Europe does any reproductive musical artist receive as much money as is paid here? Mr. Gabrilowitsch says he "could get as much." We would suggest a trial. In Germany the artists consider themselves lucky to get as much in marks as they get here in dollars, and in France they call themselves spellbound when as much is offered to them in francs as is paid here in dollars. That is to say, as gleaned from thousands of contracts that have been seen by the editors of this paper, an artist to whom 400 dollars = 1,600 marks is paid here for a recital receives for the same program about 400 marks or less in Germany or 300 to 500 francs in Paris or France. Mr. Gabrilowitsch cannot mean that he is getting so little here that what he could get in Europe would be more. That conclusion would be justified as natural, as derived from the real facts as they exist, but we could not believe that, especially as we happen to know that his contract here gives him much more than he gets in Europe, for otherwise he would not have relinquished his European dates, as was reported to us. Maybe he relinquished none after all; if he did, they certainly could not have meant as much money to him as America, with its appreciation of his art, is willing to pay him.

It is understood the world over that the United States is the Mecca of the musical and dramatic artists, for here the large fees and salaries are paid. Not even does Australia, more distant and less apt to hear great artists, offer a favorable field. The young 'cello maestro Gérardy has returned to Europe from Australia, because the people could not afford to pay the prices he demanded, and even the native Melba had to utilize the illness of her father at Melbourne to cancel dates because there were no attractive or remunerative advance sales. In this country Melba now receives \$1,000 to \$1,500 for an appearance—somewhat less than formerly, because this country pays temperamental stars more than it pays mechanical stars after they have once passed into aphelion. There were no prospects for such sums at home, and the tour had to be curtailed.

No, Mr. Gabrilowitsch; this is the land of commercial preponderance, and therefore in the field of concert commerce there is more opportunity for revenue than in Europe or in the East, and as you truly say "Americans are a source of inspiration to an artist," a wonderful source. And does it not follow therefore that we are more "highly developed in music" than other nations if, as Mr. Gabrilowitsch himself says "he does not come here for our money"? We appreciate him rather immensely. Is that not due to our superior ability as judges of an artistic nature, and as judges who are not only willing to listen but so anxious that we refuse to Europe that pleasure? We compel him to relinquish his engagements in Europe; we force him to come here. If he does not come because he gets more money than he can get over there, he must be here because we surpass Europe in our appreciation of his gifts. Either end of the horn is left to Mr. Gabrilowitsch and either end suits us, or both ends do.



# PIANISTS GREAT AND OF LESSER FAME.

A FORMIDABLE array of pianists will be heard in this country within the next six months. The appended list includes not only the pianists of the first rank, but many interesting artists as well as ensemble players and those who have made a reputation as accompanists.

Antoinette Szumowska-Adamowska, Boston, Mass.  
 Stella Hadden-Alexander, New York.  
 Helena Augustin, New York.  
 Chas. Ascherfeld, Baltimore, Md.  
 Maurice Aronson, Chicago, Ill.  
 Richard Burmeister, New York.  
 Ludwig Breitner, New York.  
 Gustav L. Becker, New York.  
 Howard Brockway, New York.  
 William H. Barber, New York.  
 Walter L. Bogert, Flushing, N. Y.  
 Genevieve Bisbee, New York.  
 William Bauer, New York.  
 Miltonella Beardsley, Brooklyn, N. Y.  
 Constance Beardsley, Brooklyn, N. Y.  
 Alfredo Barili, Atlanta, Ga.  
 Platon Brounoff, New York.  
 Earl Blair, Chicago.  
 Arthur Beaupre, Bangor, Me.  
 Virginia Bailey, New York.  
 Carl Bruchhausen, New York.  
 J. Lewis Browne, Atlanta, Ga.  
 Wade R. Brown, Raleigh, N. C.  
 Theodore Bohlmann, Cincinnati, Ohio.  
 Carl Baermann, Boston, Mass.  
 Johanna Hess Burr, Chicago, Ill.  
 Ella Backus-Behr, Boston, Mass.  
 Kate Stella Burr, New York.  
 Harriette Brower, New York.  
 Hermann Carri, New York.  
 Mary Wood Chase, Chicago, Ill.  
 Augusta Cottlow, New York.  
 Edouard Clark, Boston, Mass.  
 Harriette Cady, New York.  
 Elizabeth Coulson, Baltimore, Md.  
 Louis Dannenberg, New York.  
 Mrs. Gustav Dannreuther, New York.  
 Jessie Davis, Boston, Mass.  
 Jeannette Durno, Chicago, Ill.  
 Joseph Hart Denck, Atlanta, Ga.  
 Alfred de Voto, Boston, Mass.  
 Charles F. Dennee, Boston, Mass.  
 Frederic Shaler Evans, Cincinnati, Ohio.  
 Lillian Apel-Emery, St. Louis, Mo.  
 S. M. Fabian, New York.  
 Amy Fay, New York.  
 Felix Fox, Boston.  
 Carl Fiqué, Brooklyn, N. Y.  
 Jacques Friedberger, New York.  
 George Falkenstein, New York.  
 Caroline Maben-Flower.  
 Mark M. Fonaroff, New York.  
 Carl Faeltin, Boston, Mass.  
 Ossip Gabrilowitsch, Russia.  
 S. Becker von Grabill, Tuskegee, Ala.  
 Adolf Glose, New York.  
 Miner Walden Gallup, New York.  
 Arthur H. Gutmann, New York.  
 John Francis Gilder, New York.  
 Julie Geyer, New York.  
 Romeo Gorno, Cincinnati, Ohio.  
 Albino Gorno, Cincinnati, Ohio.  
 Alfred Cowell Goodwin, Baltimore, Md.  
 Paolo Gallico, New York.  
 Joseph H. Gittings, Pittsburg, Pa.  
 Nellie Allen Hessenbruch, St. Louis, Mo.  
 Francis Hendriks, Denver, Col.  
 Josephine Hartmann, New York.  
 Mark Hambourg, England.  
 Arthur Hochman, New York.  
 Katherine Ruth Heyman, New York.  
 Ernest Hutcheson, Baltimore, Md.  
 Henry Holden Huss, New York.  
 Henry G. Hanchett, New York.  
 Katherine Hofmann, Chicago, Ill.  
 Victor Harris, New York.  
 Eugene C. Heffley, New York.  
 Inga Hoegsbro, New York.  
 Carrie Hirschman, New York.  
 Helen Hopekirk, Boston, Mass.  
 Mary Hallock, Philadelphia, Pa.  
 Carl Herrmann, New York.  
 Rafael Joseffy, Tarrytown, N. Y.  
 Alberto Jonás, Detroit, Mich.  
 Elsa von Grave-Jonás, Detroit, Mich.  
 Perlee V. Jervis, Brooklyn, N. Y.  
 Anna Jansen, Boston, Mass.  
 Julie Rive-King, New York.

Clara A. Korn, East Orange, N. J.  
 Georg Kruger, Cincinnati, Ohio.  
 Ernst Kroeger, St. Louis, Mo.  
 Hatte Barton Kerlin, Chicago, Ill.  
 Bernardine Kieckhofer, New York.  
 Frederic Lamond, Scotland.  
 Alexander Lambert, New York.  
 Carl V. Lachmund, New York.  
 Adele Lewing, New York.  
 Isidore Luckstone, New York.  
 Emil Liebling, Chicago, Ill.  
 Marie P. de Levenoff, New York.  
 Edward A. MacDowell, New York.  
 Adele Margulies, New York.  
 Albert Mildenberg, New York.  
 Ida Mampel, New York.  
 Frederic John Maguire, Chicago, Ill.  
 Lucile Smith Morris, New York.  
 John C. Manning, Boston, Mass.  
 Laura Mehrrens, Boston, Mass.  
 Frederic Mariner, Bangor, Me.  
 Joseph Maerz, New York.  
 Adelaide C. Okell, New York.  
 Mercedes O'Leary, New York.  
 Clara Otten, New York.  
 Raoul Pugno, Paris.  
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 Harold Randolph, Baltimore, Md.  
 Edouard Reuss, Germany.  
 Fanny Richter, Chicago, Ill.  
 William C. Rehm, New York.  
 Alexander Rihm, Brooklyn, N. Y.  
 Ella Dahl Rich, Chicago, Ill.  
 Gilda Ruta, New York.  
 F. W. Riesberg, New York.  
 Aldo Giuseppe Randegger, New York.  
 Josef von Slivinski, Russia.  
 Constantin von Sternberg, Philadelphia, Pa.  
 William H. Sherwood, Chicago, Ill.  
 Hans von Schiller, Chicago, Ill.  
 Madeline Schiller, New York.  
 Celia Schiller, New York.  
 Louis Victor Saar, New York.  
 Charles Gilbert Spross, New York.  
 Allen Spencer, Chicago, Ill.  
 Mrs. Bruno Steindel, Chicago, Ill.  
 Stella Prince Stocker, New York.  
 Hattie Scholder, New York.  
 Blanche Fort Sanders, Baltimore, Md.  
 Carl Stasny, Boston, Mass.  
 August Spanuth, New York.  
 Pauline Semmacher, New York.  
 Augusta Stahl, New York.  
 Sondheim Sisters, Paris, France.  
 Frieda Siemens, Boston, Mass.  
 Frederick Shonert, Akron, Ohio.  
 W. C. E. Seeboeck, Chicago, Ill.  
 Edwin M. Shonert, New York.  
 Paul Tidden, New York.  
 Florence Traub, New York.  
 Berenice Thompson, Washington, D. C.  
 Berta Grosse-Thomason, Brooklyn, N. Y.  
 Florence Terrel, Brooklyn, N. Y.  
 Minnie Topping, Brooklyn, N. Y.  
 Maria Victoria Torrilhon, New York.  
 Arthur Voorhis, New York.  
 Melanie de Wienzkowska, New York.  
 Albert Weinstein, New York.  
 Josef Weiss, Chicago, Ill.  
 Arthur Whiting, Boston, Mass.  
 Henriette Weber, New York.  
 Hermann Hans Wetzler, New York.  
 Leopold Winkler, New York.  
 Harrison M. Wild, Chicago, Ill.  
 Carolyn Louise Willard, Chicago, Ill.  
 Leopold Wolfsohn, Brooklyn, N. Y.  
 Liza Delhaze-Wickes, New York.  
 Mrs. Theodore Worcester, Chicago, Ill.  
 Howard Wells, Chicago, Ill.  
 Conrad Wirtz, New York.  
 Charles Edmund Wark, New York.  
 Grant Weber, Denver, Col.  
 Emmanuel Wad, Baltimore, Md.  
 Robert J. Winterbottom, New York.  
 Fannie Bloomfield-Zeisler, Chicago, Ill.  
 Augusta Zuckermann, New York.

We learn as we go to press that there is a probability that the eminent French pianist, Mme. Roger-Miclos, one of the most distinguished female pianists of Europe, is about closing arrangements

for an American tour. The reputation which this artist enjoys in Europe justifies us in looking forward to her appearances with the expectation of hearing unusually artistic performances—if the report proves to be true.

THE New York *Tribune* has issued the following notice, and has been mailing it to musical people, including the advertisers in THE MUSICAL COURIER, some of whom have asked us to advise them on the matter. Over this notice is a large cut of a young lady singing a song and an accompanist seated at an upright piano.

## THE PROPER PLAN.

Included in the envelope in which the notice is mailed is a list—sample list it is called—of the musical people who are advertising at present in the *Tribune*.

The *Tribune* is an excellent, high grade, local advertising medium, and has one of the leading music critics—H. E. Krehbiel—and as it must pay him his salary, and as his work is of such quality as to deserve a much greater emolument than at present that paper is endeavoring, in a proper manner, to increase its income from musical sources, for it would be unjust to the economic principle of the business to take from other departments of the paper the money and expend it on the music section of the paper. This is its business appeal:

## A LEADER IN MUSICAL MATTERS.

The New York *Tribune* is a leader among Daily Newspapers on all Musical matters.

Its readers are educated and cultured, they have the means and they believe in the cultivation of the higher arts.

To reach such people you should send your advertisement to the *Tribune*. Its appearance there will help you. We inclose you specimen advertisements, all of which appear in the *Tribune*.

The rate per line is 20 cents, from which special liberal discounts are allowed for continued insertions.

Write, and a representative will call.

Address NEW YORK TRIBUNE,  
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1264 Broadway.

It will be observed that the *Tribune* will send a representative on request who, no doubt, will explain the value of the paper as an advertising medium. The success of all these successful daily papers depends entirely upon their business departments, and this is again observed in this *Tribune* circular. Firms, corporations, institutions, performances, &c., which depend upon public patronage who do not advertise in the *Tribune* receive no favorable notices in that paper, and by favorable notices we mean, naturally, the write-ups we find in the paper—the criticisms being a separate department of the paper. However, unless the company or artist does advertise in the columns of the *Tribune* the critic is not told to attend the performance, and no notice of it will appear unless it is an exceptional case, and the exceptional cases prove the rule.

Nearly all papers follow this rule, and it means that publicity is a valuable asset, the acquisition of which can be reached only by means of advertising. Whenever this rule is not observed the offending publishing must cease, as a punishment of the crime or offense against the laws of economics. The circulation of a paper based upon extent, quality or specialty or any two of these three elements regulates the cost or charges made for advertising, and, considering the quality of the *Tribune* and the quality of its music critic, we would say that the prices at which advertising is offered are very reasonable.

The rule of the *Tribune* is the same rule observed by THE MUSICAL COURIER with this exception: Our exceptions are more extended, for we publish free for the benefit of struggling musicians thousands of helping notices a year—nay, thousands upon thousands, but a daily paper cannot afford to do that because it covers all spheres, whereas this is the special organ of the musical profession and looks to

the welfare of the profession. The subject is interesting when once the people begin investigating it, and its closer study should educate musicians and players and singers never to contribute their services free of charge, and always to insist upon a practical and pecuniary recognition of their work. The foreign artists who come here give us a happy illustration of the beneficent results obtained by insisting upon a definite and liberal recognition of the services rendered, and our American artists must do the same. Do as the opera singers and foreign artists and the *Tribune* and all well regulated business institutions do—charge and charge in accordance. Music without money signifies the death of Music, and we all want it to live. Long live Music!

THE invalid, Peter Iljitsch, began the year 1878 at San Remo. His biographer, Modeste, omits nearly all remarks and comments, filling chapter after chapter with letters written by Tchaikowsky to his few friends. For the most part these

#### A NEW TCHAIKOWSKY BIOGRAPHY.

deal with the ordinary things of life and his surroundings—not of great interest to the reader. Then there are constant references to his compositions—his opera "Eugene Onégin" and the symphony at which he was then at work. Occasionally he receives a letter from his brother Anatole, who sends him some distressing news about the wife Peter Iljitsch left so suddenly, and this throws him back no little in his recovery. Unfortunately for the curious one these letters about his disastrous love affair are mentioned only in passing—they would give us some interesting clues to the real attitude of Tchaikowsky toward some problems of life.

It appears that Tchaikowsky's refusal to serve as the commissioner of Russian music at the Paris Exposition offended his friends not a little. Nikolai Rubinstein did not weigh words very carefully, but wrote Tchaikowsky that his refusal stood for nothing else than laziness, that he was not really ill, but simulated sickness; that he was, in a word, lazy, and preferred to take his ease rather than work for it. He also added that he regretted ever having extended so much sympathy to Tchaikowsky, because he now realized that it was simply encouraging him in his laziness.

This to one who was living on the money so liberally given him by the von Meck was a trifle aggravating. Peter Iljitsch appeals to his benefactress, and declares himself ready to go to Moscow to take up his teaching at the conservatory again should she wish him to do so; but toward the end of the epistle he weakens and begs that he be not put to such a test.

It is evident to anyone with half an eye that Peter Iljitsch was still in a precarious condition—he himself admits that he was but a step removed from insanity, and one does not make such confessions in all jest. Of course the whole sad mental condition is directly traceable to the wild marriage, but there is plenty of evidence to show that this nervousness was accumulating for years and needed just such an occasion to break out.

For some reason he does not break with Rubinstein on account of the affair—it is safe to say that a few years previous a like affair would have been sufficient to shatter their friendship for all time; but now Peter Iljitsch simply argues it out and takes little offense.

There are some who might suspect that the reason is because Tchaikowsky is looking to Rubinstein to have his newly completed symphony performed in Moscow. Almost every letter has a reference to it. He begs Rubinstein to read it carefully and try to like it—not to judge it hastily. There seems to be a dread in his heart that the work would not please, and he probably knew that at this time his constitution was not strong enough to stand the shock of disappointments.

Likewise it was with his opera "Onégin." He writes Tanejew about it and pleads its cause. Tanejew finds it unfitted for the stage, that it lacks being effective. Tchaikowsky retorts that he cannot bother with effects; that it would be impossible for him to write, for instance, music to a book such as the one to which "Aida" is composed. Hear his logic on matters operatic:

"The feelings of an Egyptian princess, a Pharaoh, or a crazy Nubian I neither know nor understand. Some instinct tells me that such people speak, act and express their feelings in a manner very different from ours. For this reason my music—which unconsciously is saturated with Schumannism, Wagnerism, Chopinism, Glinkaism, Berliozism and several others of the newest 'isms'—would harmonize as little with the persons in an 'Aida' as do the speeches of Racine's heroes—who address each other with 'Sie'—with the representations of the real Orestes and Andromache. Such music must be a lie, and I abhor a lie."

What he loathed in an opera were kings, gods, mobs; he wanted no marches, nothing that smacked of "grand opera." Sensibly enough he realizes that "Onégin" could never have great success.

In a later letter he takes up the subject of the Paris Exposition again, and says frankly that one of his reasons for refusing the mission is because he loathes the polite cringing which the position would bring with it. His pride would not allow him to do it, and he grows rather pointedly personal: "It would be unbearable for me to stand modestly before such a Saint-Saëns and feel his patronizing look when in the bottom of my heart I feel that I stand an entire Alp above him."

Humanity grows farther and farther away from him. He admits that if he had the means he would despise the world, its honors, its opinions and its fame. He would be happy to do a certain amount of work, have a few select friends, *und auf die ganze übrige Welt spucken!*

Reports have been circulated that Tchaikowsky has become insane, and Asantschewsky, a director of the St. Petersburg Conservatory, who happens to be in that part of the world, starts to hunt up Peter Iljitsch. So great is Tchaikowsky's horror of mankind that he leaves San Remo to escape him. It gives rise to a funny incident, but only serves to strengthen him in his resolve to become a recluse. The chapter leaves him on the way to Florence.

#### THE LATEST TECHNIC.

IN one of the daily papers of Pomeroy (Ohio) we find a notice which is of such importance to the students of piano technic that we repeat it in full:

Carl Sanderson, Europe's comedy poet of the piano, is a feature embellishment with the Quinlan & Wall Imperial Minstrels, that are to be at the Pomeroy Opera House Tuesday, September 30, 1902. After playing the most difficult pieces on a piano and turning them into rag-time while standing on his head and in every conceivable position, Sanderson finishes his marvelous act by placing on his finger ends ordinary thimbles, and opening the piano to its wire strings picks on them with his thimble fingers the sweetest music.

Mr. Sanderson denies that he is a pupil of Leschetizky, one of the first denials we have heard in that direction. He, however, does not come anywhere near the latest technical development, which consists of playing with an inverted hand, the two hands with the palms up. Then the technical development takes place by moving them upward into the air, and as they fall back into position the music is heard. In the case of perspiring pianists this is a great improvement on the old style, because in wiping their brows they need not turn their hands, simply raising them to the forehead, a handkerchief covering the head in the meantime, which is simply drawn down and then pushed back again into position. A beautiful legato effect is produced by turning the two hands upward on the sides of the little fingers, and then trilling with the thumbs. Once in a while the fist is brought down on the bass, and

a string or two is broken, but it makes no difference in modern technic whether the strings are all out, or half broken or not, as long as the box receipts are all right. Quite a scheme!

There are some pianists coming over from Europe now who are far ahead of Carl Sanderson, as they do not require any thimbles, their fingers being so calloused from studying that the hard and magnificent thimble tone is effected without the thimble, one of the artists having gone so far as to develop a technic with gloves—soft gloves. There is a pianist in this city who always plays one composition—his own—that sounds as if he had thimbles on his fingers and wheels in his head. Of course standing on one's head has not yet been fully developed in piano technic, although many pianists have lopsided notions regarding compositions and are head over heels in love—with themselves. This will not do at all in accompaniments, but then an accompanist is always a pianist who knows that he would have been a much greater virtuoso had he not become an accompanist, the accompanist considering himself, however, a much greater virtuoso, intellectually speaking, than the virtuoso. He does not deign to be an accompanist, because he knows he would illustrate that he, after all, is only a virtuoso, for it is a fact that many virtuosos cannot play accompaniments, even at sight: Mr. Sanderson should come here and engage himself with the Philharmonic at the usual rates, and show us what he can do by standing on his head. This may help the conductor who must stand on his feet.

THE heirs of one Richard Wagner have been straining every Bayreuth muscle to have the protection of "Parsifal" extended beyond 1913, its term of expiration. The readers of THE MUSICAL COURIER are told from time to time to what lengths the Cosimatic crew have gone so that "Parsifal" may remain exclusively their own. Not a stone has been left unturned, and even politicians have become interested in the question.

#### THE PROPERTY OF "PARSIFAL."

All this time they seemed to have reckoned without the firm which really controls the situation, namely, the Mainz publishers, B. Schott's Söhne. This firm owns the score of "Parsifal," and, according to a Berlin newspaper, means to make it public property after 1913 by selling copies to those desiring to give it performance.

This simplifies the whole business with one hand, while complicating it mightily with the other. It would seem that if Cosima really wants "Parsifal" as her own to lock up in her Bayreuth bureau drawer she will have to buy it from Schott. This probably will cost Cosima far more money than Cosima cares to spend, for, depend upon it, the house of Schott knows how to drive a stiff bargain.

RICHARD ALDRICH, the assistant of H. E. Krehbiel, of the New York *Tribune*, is mentioned as Mr. Henderson's successor as music critic of the New York *Times*.

The Berlin committee for the Wagner monument in that city has issued a circular announcing that the monument will be unveiled October 1, 1903. "The monument has been completed by the co-operation of friends of the master in all parts of the world where Germans dwell, and, for this reason, and especially through the participation of the monarch who stands at the head of the nation, it is a German national memorial." Then comes a burst of imperialistic rhetoric. "Was it not His Majesty, our all gracious Emperor himself, who added to Eberlein's prize design a new figure, 'Wolfram von Eschenbach,' and drew with his own hand the sketch for it? The Wolfram von Eschenbach, standing at the feet of Richard Wagner, looking up to him and striking the harp, is to be regarded as the genius of the nation, offering its homage to the great master. The monument will remain in every respect the first monument to Richard Wagner. The festival of the unveiling ought to correspond to a monument which the nation erects; it ought to be a festival to which all are invited who desire by their appearance in person to honor the master."



# Heroes and Critics.

**T**HE deep interest in this subject is attested by the letters from correspondents already published and those found in this issue. It is a question vital not only to the critic but to artists, to managers, to the public and to the press, and the discussion cannot fail to bring about some new theories, and probably new and more modern practices in the field of music criticism, and in its relations to the people and to music.

We observe with interest what so weighty an authority as Mr. Henderson says in the *New York Sun*, this being his first article since his assumption of that important post in local criticism:

These are the days of personality. Music is immortal and musicians are mortal, but the people worship the musician. Mascagni comes and the people will go to see him and his famous little tragedy together; to see him, as it were, recreate his own fancy and put life into his own puppets. But will they go to make the acquaintance of the works which they do not know? And if they do, will they deem them worthy of places beside the Sicilian story? We know not what a week may bring forth.

W. J. HENDERSON.

Exactly. And this makes music criticism, as such, useless. If it is to be Mascagni now as it has been other heroes in the past, or the making of others into heroes, and the creation of a new money producing hero, this time Mascagni, there is no reason for criticism. That is exactly our original premise. The public will never go to make the acquaintance of the works under the prevailing conditions, and these conditions should be changed by the critic not only for his sake but for the sake of music and for the sake of the drama and the nation itself. In the *Sun* of Sunday, the same paper from which we extract what Mr. Henderson says, we take this paragraph:

Not till Thursday, at the Academy, will an American composition get a chance in the output of new fiction on the New York stage. Who cares? Only the dramatists selfishly interested. Native hope and pride do not concern themselves much with the sources of theatrical diversion. The names of the playwrights are ordinarily printed small in posters and programs and would not be missed if they were omitted altogether. Few persons look or think beyond what the actors do in a theatrical representation. That is natural enough, and there is no use in native writers complaining of it. The most entertaining plays win the best money prizes. Even in cases of art success there are not many great rewards in fame.

So we have it also in the drama. There is consequently no necessity for dramatic criticism, as there is none for music criticism, and both functions will drift into the news and gossip departments of the daily papers, and the critics will be dispensed with, as the *Herald* has already arranged it.

There can be no rescue if the critics proclaim that a reform is impossible. Reforms are never accomplished by negative or passive attitudes. Sometimes they come forcibly through revolution, and again they are brought about by intellectual means, gradually, through an educational process. But it requires activity in either case.

We propose to show how the critics can not only save the day for themselves as artists but how they can reform the people, and through this very reform elevate the critical function so that the rewards will, at least to some extent, go to the critics instead of, as now, going in bulk to the visiting artists, who are exploited at the cost of art and the critics.

In the first place, the critics must detach themselves entirely from all personal contact with artist, press agent or manager. That is a point involving personal dignity also; it is not only a question of justice toward those artists who are not sufficiently *au courant* to understand how to meet the critic, and hence cannot get the benefit of his personal bias, which is a natural result of continued personal contact; it is also a profound point of honor and indi-

vidual dignity and self respect. The social basis dare not exist. That belongs to the artist's Boswell, but not to the universal critic. If the critic cannot sever his personal relations he cannot succeed in viewing the artist's work in the abstract, and if he attempts this in order to illustrate within himself his emancipation from bias he is very apt to do injustice to his personal friend, the artist; he will exceed the mean and go over into the other extreme.

We all know, in fact the whole professional New York and Boston musicdom knows, the close personal relations between the foreign artists who have made fortunes in the United States and the music critics. This knowledge militates grievously against the power and influence of the music critic, and places him at a disadvantage usually very quickly when he is to exercise his capacity of judgment upon an artist he is known not to know. His adverse criticism in such a case, no matter how pure and true it may be, is not accepted as unbiased, as uninfluenced by the subtle power of a competitor's personal alliance. He is apt to embody in his criticism the spirit of the abstract, unless indeed he happens to make comparisons between the artist unknown to him and the one who is his friend. Such a great proportion of the wealth of the foreign artist (for American artists active here do not secure such support from daily criticism as to bring encouraging pecuniary reward) is attributed to the effect of the critic's articles, as they relate chiefly to the exploitation of the shrewd foreign artist, that a combination is suspected as the most natural reason for its success. This conclusion is perfectly rational, no matter how unjust it may be, and the combination is not in all cases supposed to be vicious or corrupt. It is merely based upon the ordinary disposition of the human mind following upon the lines of human experiences in all ages from the Socratic to the Morganatic. Interests are apt to become identical when men affiliated in a certain pursuit become acquainted and subsequently form friendships, and the pursuit of the reproductive musical artists hinges upon the pursuit of the music critic; there are points of merger, points of contact, points of identity in certain artistic results, for instance such as a fulfilled prophecy regarding a success (of course, never a failure, for that ends the social contact usually, the artist always attributing it to the critics, not to his or her defects). The field is the same—music, which at once establishes a level, a kind of platform upon which a merger is not at all improbable, and, as we say, not a venal one, although the hard world will always put upon any such social or personal alliance the more drastic instead of the lenient judgment we pass, and which we do pass, because we know that corruption is impossible in American music criticism.

And just because it is impossible it should not be permitted to assume the appearance of possibility, which it does assume through the social and personal amiable contact between artist and critic. It is productive of vast wrong and injustice to the critic; it paralyzes much of his most effective work—that is, the work does not become effective—and it must in time end the pursuit of music criticism for these and many reasons flowing from them.

And what loss is there in abolishing this contact? Wherein has the critic gained anything compared to the loss of prestige, of artistic renown, of professional power? Money! He has made none and can make none, whereas wealth is the one grand object the foreign artist aims to attain here. There is no reason why the foreign and the native or resident artists should not gain wealth. The old saw says that wealth means power; but how much

more does it mean to the man who basks in intellectual and artistic sunbeams; how much does independence in money affairs mean to such men, and how much good mankind would derive from them if, in worldly means, they were independent, as so many of the foreign artists have become here, chiefly through these very men?

Does not all this prove that there is a screw loose somewhere in the machinery, a screw which must be fastened, so that all this creaking ceases and the engine may run more smoothly and effectively?

The loose screw is this good natured and innocent personal affiliation, which always leads to embarrassment on both sides and impairs the effectiveness of the critic's neutral position. All this can be remedied if the public is taught to look to sensational journalism for personal or concrete criticism and to legitimate newspapers for abstract and detailed analyses, with careful and trained criticism applied to the individual work performed, and this cannot be done after a social or personal contact has been established; it is impossible as long as human nature maintains its present relations to time, space and environment. If the average public prefers the sensational journals there is no doubt that the intelligent increment which is constantly more perceptible in the expansion of our country will refuse to abide by such conduct; the cultured American is not influenced by the yellow press, and the music critic depends particularly upon the cultured element, and that element is always much quicker and more readily moved and affected by observing the treatment in the abstract than by descending into the arena of personality. After all, the cultured is the domineering influence always and everywhere, even in huge China. Those to whom the subject of a painting is of more importance than the drawing, the color scheme, the composition and the technic cannot understand its essence; hence those are not the people to whom the painter looks. The musically cultured people of this country want criticism and not what is given to them at the expense of art. The editors of the daily papers should be taught that they are compelling their critics to work for the purpose of enriching each season some foreign artists—enriching them beyond the dreams of calculating avarice, and that if they permitted the use of the papers for the full development of the critical function, the papers, the critics and the public would ultimately become the gainers without any great suffering falling to the lot of the foreign artist. The critic would then become independent of the artist and could remain in the elevated sphere of his own artistic activity unmolested by the small personal gossip that is now necessary for him in order to maintain his place. The revolt of the critic is the first step and the first step of that revolt is his isolation. Without this (and it is merely meant in the sense explained) no progress can be made, and the pursuit of music criticism will never become attractive as a career. This is the first remedy suggested for alleviating present evils. B.

## THE CRITIC THE HERO.

**A**RTIST" is unknown to me, but he evidently is an Oriental Irishman who has mixed us up. Whoever heard of a dead thing with "distended nostrils?" Perchance he referred to the artist who is dead though living, and doesn't know it. Do artists ever die. Are they not like the mule who has been seen dead by no man. Their hands, brains and vocal cords demise according to the threescore and ten rule, but still they perform just the same, undaunted by this little drawback. Critics suffer only from encyclopæditis, indigestion and writers' cramp, so they can never be considered hors du combat. Occasionally from excess of spleen or injured vanity or original cerebral sin, they get a mental hot box and one of their wheels becomes stationary, then they take to the worship of Liszt, Rubinstein, W-a-g-n-e-r, Paderewski, MacDowell and a dead director who never conducted a symphony in Europe in his life. This, however, is an extreme and incurable case. Again, when the well springs

of originality give out, they deliver criticisms which are wads and chunks of Grove, or the Encyclopædia Britannica, in passionate rhetoric of a monotone which enables one to strike into it almost anywhere and go intelligently up or down, or backward or forward. This species is for the old folks at home, with rheumatism and insomnia, and who do not care much about it anyway. Then we find the high strung enthusiast, whose hands shake and whose bulgy brow shines with fervid thought. He reads the Century Dictionary to exhumate unusual words, which the householder skips when he reads aloud, because he fears they are indecent, and he can't pronounce them anyway. This man makes a lot of money, and the English language quakes at his approach. We will skip the youth who takes himself seriously, for this is a sad, sad world without him. Nor will we mention the exhibit No. 6, who is the "stand and deliver" sort. A sun of gold illumines his work, and he is a mighty smart fellow, to be found in limited numbers in all countries. As for the ladies—well, who can tranquilly analyze the fair sex, save a man as ungallant as "Artist?"

And now in all seriousness the season of 1902-3 is upon us, and what program have the critics of New York mapped out for themselves? Already a great disturbance has been felt in our ranks, and Mr. Henderson, whom everybody supposed to be a fixture of the *Times*, has mysteriously left that paper and taken Mr. Huneker's place on the *Sun*. Are these rumors that further eruptions are to follow to be credited? Could these changes be due in any way to the recent articles published in *THE MUSICAL COURIER*? With this advance skirmishing something unusual should be the result of this season's labors, and I hope that the critics will at length agitate all the things that are the matter with this country, to such an extent—to such a virile, clamorous extent—that the public will appreciate our need for a permanent orchestra, for a stock opera company, for proper training schools, and set into instant motion machinery which will give these things to us. If any critic is so dead to his duties, his civic duties, that he denies our need for these organizations, let him be dethroned. Last season one of my colleagues prepared a tabulated list of all the abominable concerts given by scratch orchestras here, and asked: "In the face of such numerous concerts, what need have we for a permanent orchestra?" The Philharmonic Orchestra is an insult, root and branch, to our intelligence. It is a heterogeneous mass of capable and incapable men, beneath the baton of one who could not stand for one symphonic moment in any hamlet in Europe. Are we to swallow this because a millionaire wishes to further the ambitions of this one of his protégés? Will my esteemed brethren shut both ears and nod indulgently over this dilettante, or absolutely demand that the Philharmonic Society must become to the last detail what it pretends to be, or go out of business and make way for a new well manned, well managed organization? I suppose, too, that the no ensemble, all star opera performances will be let down easily, as before, because we have trained our public into wanting just this sort of thing, and it takes courage to reverse the lever at once. This subject does not admit of argument because it has but one side to it, and that is the side of abstract criticism. It means all around salvation. The public would imbibe that knowledge, for the lack of which Europe laughs at it; the critics would be able to draw from their stores of culture and knowledge and to perpetuate their names by essays and feuilletons which would distinguish them down the ages, and for which the editor, grown understanding, would remunerate them as lavishly as they should be remunerated. In the shortest possible time it would be so that our whole country would demand and pay for the best and highest in art and then expect the most exquisite of work from its critics. As things are now it is a premium upon the worst in art and the worst in writing, and it grows worse daily. We are not dignified men and women littérateurs, but "reporters," "journalists," quite on the level of the "space rate" man who "hustles" for news when a house with red curtains is raided or a succulent murder is pulled off. Otherwise would Mr. Henderson's former editors have dared to make him report on sports, or the drama, or anything else outside of his particular field? Why does Martinez, of the *World*, have his hours as city editor, sporting editor or what not? Are we always to be so little respected and our salaries so small that we are forced to yield to such debasing conditions? Why, I have been requested to run to earth and capture elusive advertisements, and this has happened more than once. Will Spanuth always have to give piano lessons to eke out his meagre living? Will Krehbiel ever be able to live in a large stone house suitable alike to his size and rhetorical expansiveness? These things forever out of our reach have been won by the artists we have made by endearing and popularizing their personalities to the public, when their actual merit, if we dealt with abstract criticism, would bring them in about what we receive. These things are facts—what's to be done? Today (Sunday) the *Sun* and *Tribune* devoted columns to Mascagni's life and personality and precious little space to his music. Now, the *Sun* and *Tribune* and *Times*

are all 'way down in the circulation list, but even their comparatively small audiences deserve to be elevated and enlightened, and the details of Mascagni's struggles will not do this in 20,000 years—whereas one good stiff column raking over and combing his music would. They say that the one man capable of becoming the biggest fool is the intelligent man, and to a large extent every critic in this town is playing that role. If we extricate ourselves we will extricate our public, and thus the artist will be warped back where he belongs and music will commence to thrive.

A DAILY MUSIC CRITIC.

#### FROM HERMANN KLEIN.

Editors *The Musical Courier*:

**I** HAVE been following with deep personal interest the discussion in your columns on this important subject. Like the old war horse, at the sound of the reveille, I prick up my ears and prepare to join the fray, to aid in a "charge" which shall have for its object the defeat of all who would hinder the just glorification and enrichment of that ill treated, much abused, ill rewarded being, the music critic.

I speak upon this topic with the experience of a critic of some five and twenty years' standing—an experience earned, as you are aware, in the heart of the English musical world, in the huge and busy city of London. With all respect, therefore, I venture to say that I am tolerably well acquainted with each of the "three kinds of heroes" referred to by "Artist" in your last week's issue. My sympathies are naturally with the "heroes," to whose select ranks I formerly belonged and with whom I am still in a measure allied. Hence a feeling of gratitude to *THE MUSICAL COURIER* for its energetic endeavor to ameliorate the status of the most influential and worst paid member of a newspaper staff. It is poor consolation, I am aware, to be told that we are no better off than people in the same walk of life in other cities. Nevertheless, a little consolation being better than none, I would like to remind the distinguished gentlemen whose cause you are upholding that the position of their English confrères is every bit as unsatisfactory, as discouraging, as humiliating in an artistic sense, as their own.

The conditions there and here are much the same; consequently the same considerations apply. The causes of the evil there are pretty nearly identical with those which you trace, and, for aught I can tell, the remedies which you propose might be equally efficacious on both sides of the Atlantic. Only on two points do I disagree with the arguments employed by Mr. Blumenberg; one is that the critic is primarily responsible for the creation of the artist hero; the other, that the critic could, by the mere device of ignoring the so called "great artists" and treating music in the abstract instead of in the concrete, radically and permanently enhance his own value. To the first of these propositions I would reply that the public must always have artist heroes or "stars"; if the critics do not point them out, the public will act upon their own initiative and choose them for themselves. In answer to the second, although I consider that a capable critic should be able to mix his abstract and his concrete in such subtle and palatable fashion as to simultaneously satisfy both the technical and uncultured reader, still I contend that the only person who can really improve the critic's position is his employer, the proprietor or editor of the paper for which he writes. To the "artist hero," grateful or ungrateful, he surely cannot afford to be under any sort of obligation.

The music critic is underpaid to a degree that the world little dreams of, and I believe the state of affairs is even worse in England than it is here. Only the other day a well known New York littérateur said to me:

"I can understand your leaving London and coming to live in New York to obtain a wider and more lucrative field for your work as a vocal teacher. But what can have induced you to relinquish your hard earned position as a critic, to exchange a certainty for an uncertainty, and perhaps quit journalism altogether?"

I replied by asking him whether he was aware that my earnings as a London music critic attached to three papers (the *Sunday Times* and two big provincial dailies) amounted to less than one-third of my entire income. That for the salary of an ordinary clerk I was expected to attend and write about every musical performance of the slightest importance, including the operas, concerts, festivals (extra for expenses paid when held in the provinces) and the whole interminable array of piano, violin and vocal recitals. That had it not been for my profits as a teacher of singing I should have been compelled, instead of living in decent style and occasionally entertaining my friends, to reside like a hermit in a tiny flat in Battersea or a suburban dwelling at West Kensington, and never know the luxury of riding to or from Covent Garden in a hansom cab?

My friend was astonished—and well he might be! He had imagined that the "specialists" (as they are termed) on an English newspaper are adequately paid. He had taken for granted that the emoluments of a music critic in great cities like London and New York stood in just

proportion to his education, his experience, his knowledge of his art, his ability as a writer, and, above all, the tremendous power that he wields in the molding of public taste and in influencing the fortunes of artists. My friend was never more completely mistaken.

To a certain extent this deplorable fact is the outcome of an excessive supply of "talent." If there were as few men today capable of writing about music with any sort of knowledge and authority as there were when I began my career as a journalist, we should see a very different state of affairs. But what is to be said when we read in *THE MUSICAL COURIER* that there are over 100 applicants for the post which has been so brilliantly filled by William J. Henderson upon the staff of the *New York Times*? Of course, if every editor knew how to sift the wheat from the chaff the actual supply would not be so large as it appears. But editors for the most part know absolutely nothing about music, and, generally speaking, glory in their ignorance. As regards the technical side, they accept the advice and recommendation of a relative or friend, and then give the preference to the person who has had a university education. Hence is it that in England at the present moment the majority of the rising generation of music critics are young men fresh from college, devoid of experience, full of youthful "cranks" and prejudices, and cherishing few lofty ideals or artistic sympathies of any kind. And there are hundreds more of the same type coming along!

If for this reason alone I must unreservedly indorse your remarks on the subject of anonymity. Where art is concerned, it is not the newspaper that speaks, but the individual writer. Every critic should be compelled to sign his articles with his own name, thus identifying himself with his opinions, securing due public recognition for his work, and preventing the bombastic lucubrations of a beginner or an ignoramus from acquiring false significance through the influence of the otherwise powerful columns in which they are printed.

HERMANN KLEIN.

154 WEST SEVENTY-SEVENTH STREET, NEW YORK, October 3, 1902.

#### FROM "A PROVINCIAL CRITIC."

Editors *The Musical Courier*:

**T**HE need of articles on the duties of critics toward themselves, a subject which was discussed in *THE MUSICAL COURIER* of September 17 and 24, is apparent to anyone interested in it, and the attitude of Mr. Blumenberg particularly could not fail to commend itself to every self respecting critic. Also the declaration from "A Daily Music Critic of New York" that "The critic should positively not meet artists" is of fundamental importance. No critic can write in an unbiased manner about artists with whom he is more or less intimate. It is an absolute impossibility. Therefore he or she should refuse firmly and emphatically to meet them.

The true critic will be kind, if severe, and is at all times, if just, the artist's best friend. The elevation of art being his goal, he will never utter a thoughtless verdict nor give snap judgment. His aim must be single minded and ever for the betterment of the artist, as well as of art. And the artist should be grateful for a true criticism instead of offended, as is usually the case.

The signature of the critic should be appended to every article as an earnest of good faith and a sign that it is worthy of credence. By following these lines the cosmopolitan critic will improve his own position and at the same time help that of his colleagues in smaller cities.

A PROVINCIAL CRITIC.

#### FROM A. J. GOODRICH.

**M**R. BLUMENBERG in his recent philippics has indicated very clearly, if not diplomatically, the actual effects of present day criticism, and thus pointed the way to a better standard. But to the writer of this (who has served what time he could as reporter, critic and editor) the proposition seems to be a bald and naked one. It is something like this: Shall music criticism be influenced and controlled by standards of art or by instrument manufacturers and press agents?

Your anonymous contributor who wrote September 24 plainly states that art has little to do with current criticism, and that the critics and publishers, like Devery's "guardian of the law," are controlled by self interest, not by regard for the public's welfare.

If this be true, even in a small degree, then we would better eliminate from the discussion all such distinctive adjectives as "heroes" and substitute the polite name for the Jack of Diamonds. But perhaps Mr. Blumenberg will not consent to this. He seems to be in the same anomalous position as that occupied by Uncle Sam with regard to the South American republics. He lectures them and occasionally boxes their ears for misbehavior, but will not, for the same offense, allow any European power to pull their noses or hold up their gate receipts. If that be the case Mr. Blumenberg has on his hands a large con-



tract, and a voluntary one, since the evils he complains of do not exist in *THE COURIER* establishment.

We have various kinds of critics on our daily papers. 1. The encyclopædic critic who has read Grove and Mendel and Pougin, and therefore knoweth all things musical. 2. The professional musician who is blinded by local prejudice, and couldn't write entertainingly even if he were not. 3. The horse reporter who speaks of the "big bay fiddle" and the "exciting home stretch." 4. The critic who is a regularly educated, practical and theoretical musician, with an artist's soul and a poet's pen. If he be also an honest man then indeed is he a hero, and Mr. Blumenberg should at once shield him behind a glass case. There have been a few such—Berlioz, Schumann, Spitta, Grove and Fry. Then there are Hanslick, Runciman, Apthorpe, Huneker, Finck, Hughes, a small band in a large, uninstructed world. Aside from these and a few others, would it not be better if the reporters merely recorded events in the music world, thus: "Boston Symphony Orchestra, Carnegie Hall; modern classic program; large and enthusiastic audience." That is enough, and it is all that the average critic can knowingly set down. As for the rest, we can guess—or better still, we can attend the concert and save ourselves the bother of reading a fiction or a libel.

A. J. GOODRICH.

### NEW PIANO WORK.

**B**REITKOPF & HAERTEL are introducing a new work for the piano by Louis Arthur Russell. This is a pedagogic work in six volumes and is named "A Modern System of Study of Artistic Pianoforte Technique and Touch." The work is finding a warm welcome all through the country from the better class of teachers. A second edition of some of the volumes is already announced, although the work has been before the public but a part of last season.

Some of the press and professional comments received by the author and the publishers are published below. They will show somewhat of the importance of this new work for piano teachers and students:

I have carefully studied your books on piano technic, recently published, and wish to say that it appeals to me as the most concise work I have ever seen, both as to advice and practical illustrations. The first book I should judge of particular advantage, and wish it could be placed in the hands of every young teacher, while teachers of advanced work will surely find help and inspiration in the later volumes. I shall use your method, and advise its use whenever possible. The work contains so much of practical value that I trust it may have a successful and lasting career.—Carl G. Schmidt (Organist St. Paul's M. E. Church, President N. Y. S. M. T. A.).

I am glad that so thorough and didactic a work is in existence, and if the army of teachers in this country alone would find the time to learn its value, the benefit derived from it by the present generation of students would be great. Indeed, the material offered and the valuable dissertations on the most important points in connection with finger work, make your system of study most helpful to earnest students. Indeed, my dear friend, I congratulate you on the excellence of the work, the deep thought which underlies the text, and which reveals sound judgment and much study.—Jaroslaw de Zielinski (Past President N. Y. S. M. T. A., Concert Pianist, Composer, &c.).

I find your technic and touch treatise excellent in its thoroughness, and have begun using the III and IV books in the school here. Next year I can still further experiment. I have always used similar material collected from here and there, but yours is so well graded that it will no doubt be more satisfactory to the pupil.—N. Irving Hyatt (Professor St. Agnes' School, Albany, N. Y.).

The author, Louis Arthur Russell, is perhaps better known as a voice specialist in New York city, but his early musical training was in the direction of piano and organ playing, and he still retains his affection for these instruments.

Mr. Russell is president of the Clef Club, of this city, and has just retired from the presidency of the New York State Music Teachers' Association, after two years' service with that well known organization. It is proposed that Mr. Russell organize special classes for teachers in this city that the principles expounded in this new piano system may become better known here.

The author is considering this proposition, especially as the work is a development of the more musical side of technic gained through the use of table and clavier practice, special hand culture, &c., leading to the finer classification of artistic touch in interpretation.

### Shanna Cumming's Maine Success.

**S**HANNA CUMMING scored a great triumph at the first presentation of Verdi's Requiem in the Maine Festival, her voice soaring trumpetlike above the thousand in the chorus, retaining its beauty and purity of tone throughout the performance, singing with as much ease and freedom in the closing choruses as at the beginning of this difficult work.

It will be remembered Mrs. Cumming sang the Requiem in Worcester last fall on short notice (Madame Eames having been engaged, but cabled was indisposed), and was so successful that the Maine people engaged her for three performances of this work, including Bangor, Portland and Manchester.



LISZT MINUS LISTENERS.

**W**HO these days ever thinks of Liszt as a composer for the organ? And yet Heinrich Reimann not very many years ago wrote his article "Bach und Liszt," in which he considered the organ compositions as of no trifling importance. Reimann declares that after Bach organ music fell mightily in beauty. The Bach pupils, Friedemann, Bach, Kimberger and Krebs, with their successors, left no weighty legacy; in fact not until Mendelssohn took up that neglected branch of composition did the organ get serious attention again.

But Mendelssohn was always Mendelssohn—a greater truth than it is an astounding one—and the sentimentality of the "Songs without Words" was simply transposed to the organ.

His contemporary Schumann worked along conscientiously enough until without warning toward the close of the sixth fugue Schumann suddenly leaves the cut and dried formula, and with a leap lands organ music once more back to romanticism—the first real step in that direction since Bach.

This brings us to Liszt, who in 1855 composed the big B-A-C-H Fantasia and Fugue dedicated to Winterberger. Liszt added his own greatness to Schumann's poetic intentions; and organ music bounded forward with impetus. Reimann passes over all the other of Liszt's organ works save the Preludium on Bach's "Weinen, Klagen, Sorgen, Zagen." These he finds sufficient to establish Liszt's rank as a composer of organ music for, as he aptly says: "In art one has to weigh, not count"; later he admits that some others of Liszt's organ works are obviously thought and designed for the piano, not the organ. The same opinion has often—and frequently unjustly—been given on his orchestral music. But these two compositions, in contrast with the composer's tempestuous life, remind Reimann of Arnold Böcklin's picture "Insel der Todten."

Of Liszt's Tenth Symphonic Poem "Hamlet" Arthur Hahn has written the usual interesting brochure. He admits apologetically, but firmly, that a definite and universal interpretation of Liszt's work must be as impossible as of Shakespeare's drama; but everything in the music points to the conclusion that the composer chose as his subject the "hero of reflection."

The composition was written in 1859, but only had its first production in 1886 at Sondershausen. These dates should carry with them a lesson to the tribe of youthful and impatient composers.

Following the first orchestral statement, which is moodiness unanswered, every turn of the composition is a phase of broody questioning; and the entire work is but the musical tragedy of doubt:

And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought.

And his despair, unlike Faust's, is negative:

How weary, stale, flat and unprofitable  
Seem to me all the uses of this world!  
Fye on't! O fye! 'tis an unweeded garden,  
That grows to seed; things rank and gross in nature,  
Possess it merely.

This is not the reasoning of a man of action, and Liszt has tried to sound the futility of it all.

You may imagine that Liszt has fetched his contrasts out of the wranglings that are taking place in Hamlet's mind. The Motif of Doubt is already heard in the very first episode; then comes the one of questioning, and it is answered by a momentary glimpse of rosy reality.

A pause of two measures and Hamlet has lapsed into brooding again. This has only given impetus to doubt which now threatens self destruction; the opening bars repeat themselves, but with mightier orchestration. The hero laughs ironically at the world, but this gives him no relief; instead it only fans his fury, which now is grown past all bounds. It all leads to the nothingness of things.

There follows a long pause. The unexpected mood comes with a reminiscence of Ophelia outlined in a tender theme, but even in that he does not believe, and the irony of it rankles in him. Doubt and distrust lead to frenzy and gasping. Hamlet seems to sink into unconsciousness.

After a bit the first measures of the composition appear once more to show that all this striving has been to no end, that the Prince of melancholy remains unchanged.

The final part of the work, Andante funèbre, may be regarded as an epilogue. The funeral march is built of themes appearing during the early part of the work and ascends to a climax with the fortissimo Motif of Doubt. But the laugh of irony caps it entirely, and with a few hollow tympani taps the composition is brought to a close.

That large and flashy oil painting that hangs at the head of the stairs in the Berlin Museum caused the eleventh of Liszt's Symphonic poems to spring to life. It is by Wilhelm von Kaulbach, and bears the title "Die Hunnenschlacht"; the same title also covers Liszt's composition.

This is scarcely the time or the place to discuss Kaulbach's panorama; besides that painter has been ranged long ago. All said it is just the sort of a canvas to startle an impressionistic composer—and Liszt above all men. As originally planned this "Hunnenschlacht" was only the beginning of a big scheme, which for some reason or another foundered. Liszt purposed composing music to each of the five other paintings in the Berlin Museum by the same artist, and Dingelstedt agreed to make poetry to fit each of them; thus painting, music and poetry were to be neatly knitted and the product was evidently to be intended for theatrical performance. Kaulbach was delighted with the project and eager to see it put into execution; he thought the results would simply carry the entire world by storm. Of the details we know nothing, and Liszt's one completed portion of the scheme—this "Hunnenschlacht"—took its place alongside the other symphonic poems.

The picture is one not of the ordinary historic battles, but is based on the saga which relates that during a fierce battle between Roman and Hun both armies were destroyed; then the souls of the slain ones arose and continued the battle high in the air. The faces of the combatants are still contorted with the agony of their death struggles as they begin to fight anew. Attila is being carried on a prominently high shield, but above all is the victorious cross of the Romans. The conquest is one of civilization against barbarism.

Out of the dull roll of the tympani a mysterious theme frees itself: the spirits of the slain warriors are uncoupling themselves from the bodies and are arising to renewed battle. Liszt has cleverly kept the instrumentation uncanny, while mixing with his themes a martial strain. The number of the arisen ones grow and threaten conflict with horn fanfares. You may trust the composer for having worked up

this crescendo with great effect and with a lot of atmosphere.

Against the onslaught of the Huns sounds the battle theme of the Romans—the "Crux fideles," an old choral theme. The themes are then set at war one with the other, and in the extremely clever instrumentation there is a mass of color, much of it truly barbarous.

There is a sudden lull and gradually the choral swells from a piano to the mightiest fortissimo. It becomes the battle cry of the Romans and that army vanquishes its opponents. Then the organ takes up that religious theme, and now instead of its former character it sounds one of religious peace. The jubilant cries of peace unite with the themes of battle, and in the end the "Crux fideles" sounds over all.

"Hunnenschlacht" was sketched and completed in 1856-7, and had its first hearing in Weimar in 1858.



It was for the occasion of unveiling the Goethe-Schiller monument at Weimar in 1857 that Liszt composed the twelfth of his Symphonic Poems, "Die Ideale," modeled on the lines of Schiller's poem of the same title.

This program Liszt has followed definitely, prefixing the different portions of the score with corresponding poetic lines. So the work opens with the plaint over the loss of youthful ideals:

So willst du treulos von mir scheiden  
Mit deiner holden Fantasien,  
Mit deinen Schmerzen, deinen Freuden,  
Mit allen unerbittlich flieh'n?  
Kann nichts dich, Fliehende, verweilen,  
O meines Lebens gold'ne Zeit?  
Vergebens! deine Wellen eilen  
Hinab ins Meer der Ewigkeit.  
Erlöschen sind die heitern Sonnen,  
Die meine Jugend Pfad erhellt;  
Die Ideale sind zerronnen,  
Die einst das trunk'ne Herz geschwelt.

These words find their musical equivalent in the short Andante episode which is introductory to the composition. The answer to the questioning wood comes from the solo horn in a beautiful melody until the vision of youth appears as in a dream.



The following Allegro takes for its subject that happy time of youth, and Liszt has prefaced it:

#### AUFSCHWUNG.

Es dehnte mit allmächt'gem Streben  
Die enge Brust ein kreisend All,  
Herauszutreten in das Leben,  
In That und Wort, in Bild und Schall.  
\* \* \* \* \*  
Wie aus des Berges stillen Quellen  
Ein Strom die Urne langsam füllt  
Und dann mit königlichen Wellen  
Die hohen Ufer überschwillt.  
Es werfen Steine, Felsenlasten  
Und Wälder sich in seine Bahn,  
Re aber stürzt mit stolzen Masten  
Sich rauschend in den Ocean:  
So sprang, von kühnem Mut beflügelt,  
Beglückt in seines Traumes Wahn,  
Von keiner Sorge noch gezügelt,  
Der Jüngling in des Lebens Bahn.  
Bis an des Aethers bleichste Sterne  
Erhob ihn der Entwürfe Flug;  
Nichts war so hoch und nichts so ferne,  
Wohin ihr Flügel ihn nicht trug.

So with rushing figures in the violin constantly growing shriller youth storms along; the impetus of strife is upon him, and with the climax there appears the Ideal Thought, which is the kernel of the entire composition, the principal Motif. The work then lapses for the moment into a quieter mood, one of reminiscence and introspection; then with an out-

ward glance are realized the surrounding beauties of nature:

Da lebte mir der Baum, die Rose,  
Mir sang der Quellen Silberfall,  
Es fühlte selbst das Seelenlose  
Von meines Lebens Wiederhall.

This leads to a peaceful episode—*Quieto e sostenuto assai*—which is full of sentimentally beautiful melody fitting the elusive quality of youthful dreams. More and more does Nature enchant:

Wie einst mit flehendem Verlangen  
Pygmalion den Stein unschloss,  
Bis in des Marmors kalte Wangen  
Empfindung glühend sich ergoss:  
So schlang ich mit Liebesarmen  
Um die Natur, mit Jugendlust,  
Bis sie zu atmen, zu erwärmen  
Begann an meiner Dichterbrust.



Again a long crescendo leads to the Ideal Motif and the theme which indicates the striving for the highest goal. Then comes a contrast in a scherzo-like part: the youth has had shimmering visions of possibilities:

Wie tanzte vor des Lebens Wagen  
Die luftigen Begleitung her:  
Die Liebe mit dem süßen Lohne,  
Das Glück mit seinen glodnen Kranz,  
Der Ruhm mit seiner Sternenkronen,  
Die Wahrheit in der Sonne Glanz!

The different phases of the youthful desires are indicated by corresponding changes in the harmonic make-up of the principal theme, the Ideal Thought. These dreams of riches, fame and love are necessarily followed by the inevitable disillusionment:

Doch ach! schon auf des Weges Mitte  
Verloren die Begleiter sich;  
Sie wandten treulos ihre Schritte,  
Und einer nach dem andern wich.

Und immer stiller ward's und immer  
Verlass'ner auf dem rauhen Steg.

Reality now faces him—or he it—very rugged and as stern. The same questions which sounded in the music at the start now are heard again, and the answers are dimly unsatisfying. Nature has lost all her charm for him, and the Ideal Motif appears in the guise of a funeral march:

Von all' dem rauschenden Geleite  
Wer harnte liebend bei mir aus?  
Wer steht mir tröstend noch zur Seite  
Und folgt mir bis zum finstern Haus?

And the dull thumping of the tympani indicates nothing but the grave. Again the cry for consolation and again one hears the drum thud as a dispiriting answer. Still the cry continues, and finally it is answered:

Du, die du alle Wunden heilest,  
Der Freundschaft leise, zarte Hand,  
Des Lebens Bürden liebend teilest,  
Du, die ich frühe suchte und fand!

All this is expressed by a very beautiful melody in the strings, and from that time on hope begins to stir anew. Now comes the saving motive, the spur to activity:

Und du, die gern mit ihr sich gattet,  
Wie sie der Seele Sturm beschwört,  
Beschäftigung, die nie ermattet,  
Die langsam schafft, doch nie zerstört,  
Die zu dem Bau der Ewigkeiten  
Zwar Sandkorn nur für Snadkorn reicht,  
Doch von der grossen Schuld der Zeiten  
Minuten, Tage, Jahre streicht.

The moral of it all—and Liszt was turning moralist—is to be busy and you will be happy! Liszt builds this theme of employment out of the Ideal Motif and does his little preaching in a few bars of note paper. The work grows more spirited, and the force of youth has found an outlet for itself and happiness for its owner.

The composer has added a few words in the score: "The highest duty in our life is the holding of an ideal and our constant employment of it. With this in view I have allowed myself the privilege of completing Schiller's poem by use of the jubilant themes of the first section; these I now employ, strengthened, as a closing apotheosis."

Following these words the composer parades the early themes once more, and closes with a final appearance of the Ideal Thought, the goal and end of all.



Here is an important aid to conversation—which has become a lost art. In a book called "Paris-Parisien" Anna St. Cère has given a list of clues that ought to prevent talkers from yawning over each other. It is a vade mecum for the sciolist and a gem for all the world. Let these few extracts convince you.

Judgments on matters literary. About a book, but little read: Much talent! There are charming spots in it. The man has something to say!

Ready words for household use: Scandinavian dusk; Force of personality; modern eclecticism; antique clarity; aesthetics of ethics; ethics of aesthetics; moral dizziness; sauciness of immorality (also immoral dizziness and sauciness of morality).

Opinions on matters musical:

#### A.—AFTER A PIANO RECITAL.

What temperament! Such technic! One would have imagined it was Rubinstein! Have you heard Rosenthal? And Paderewski? And Pugno? He makes an orchestra of the instrument! His very soul sounds out of the ivories! Swift with the noise of thunder!

#### B.—FOR SPECIAL CASES.

When speaking of Bach: This Gothic architecture of the fugue.

About Beethoven: The Michel Angelo of the tonal art. N. B.—One must know the Ninth Symphony.

Schumann: The dreamer! The poet after the mode of 1830. The master of song.

Chopin: The composer of uncomprehended women. In his rhythms the sorrow of lost Poland sounds. (Biographical item: Several countesses are fighting over the honor of having held the dying hero in their arms.)

Massenet: If someone contends that "Werther" is his best opera it is wise to find "Manon Lescaut" a deeper work. But if "Manon Lescaut" is praised then the wise one finds "Werther" the better work.

Is this not lovely! And after this is there any excuse at all for stupid conversation?



"The Full Dinner Pail" will not be the favorite song of the masses this winter, for a new lyric, grim and terrifying, will be heard, "The Empty Coal Scuttle," and it may be transformed into the national symphony of woe unless God—always good to the Irish (so runs the old saw)—intervenes. As that wonderful, dangerous Australian poet, Lingwood Evans, sang:

I hear the grinding of the swords  
And He shall come.



There is little new to be said about the late Emile Zola—apart from his tragic taking off—for he completed his life task with "Doctor Pascal," the last of the Rougon-Macquart Series. Undoubtedly written as a pendant to the "Comédie Humaine" of Balzac, Zola's twenty volumes bear to that gigantic pile about the same relation as a lofty Gothic struc-

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#### SUPPLEMENTARY ENTRANCE EXAMINATION,

Saturday, October 18, 10 to 12 A. M., 2 to 4, 8 to 9 P. M. Singing, Opera, Piano, Organ, Violin, 'Cello and all other Orchestral Instruments.



ture does to the low lying village clustered about its base. The style of the Greek-Italian-Hebrew-Frenchman was a mixture of Chateaubriand, Hugo, Flaubert and the Goncourts. Many pages of his sound like a burlesque of Victor Hugo's inflated, romantic and extravagant writing. And he cheapened and coarsened for popular consumption the realistic formula of Flaubert, making it over into something at once naturalistic and journalistic. George Moore happily described Zola as a prodigious journalist.

But he has power. His work will live. "L'Assommoir" may be a vulgar version of Goncourt's "Germinie Lacerteux," yet it impresses one as a bigger book. And what can we say after reading "Germinal," that prose epic of socialistic revolt, of suffering humanity? Read just now with the coal strike as a dramatic chorus it assumes peculiar significance. The last word about Zola, despite such narrow visioned critics as Brunetière, will be a favorable one. He was a bold, honest man and a severe, conscientious workman of art.

The "Reimann biography" of Liszt, referred to in these columns (page 20 last issue of THE MUSICAL COURIER) was, of course, intended to read Ramann. Lena Ramann has written thus far the most comprehensive life of the Hungarian master.

#### GABRILOWITSCH AT WORCESTER.

REAL interest at the Worcester Festival Thursday afternoon, October 2, was centred in Ossip Gabrilowitsch, the pianist, and his success there was as grand as that of any artist who has appeared of late years, notwithstanding the fact that he only landed in New York the previous day, after a long and tiresome journey from St. Petersburg to Antwerp and thence to New York, and had no opportunity for practice for over two weeks. Below are extracts from criticisms of the performance:

When Mr. Gabrilowitsch first played in Boston he did not do himself full justice. There was no dispute concerning the solidity of his technical equipment, the seriousness of his purpose, the sincerity of his artistry. In concerts later in that season he was more a master of the phrase; he was not seen worrying about it; he was seldom as one experimenting; he played with greater spontaneity and authority; his poetic expression was freer; his imagination of loftier flight. And when he left us pleasant memories remained and there was agreeable anticipation of his return. Today he played Rubinstein's Concerto in D minor, a work that still remains among the piano concertos that are worth playing and hearing—and they are not so many that this statement is merely lukewarm praise. His performance was an organic whole, not a string of detached episodes, and his reading was sound and thoughtful. He was heartily applauded after the concerto and the group of pieces by Chopin.—Boston Journal (Philip Hale).

The chief beauty of Mr. Gabrilowitsch's playing is his tone. No pianist now before the public can make more lovely sounds, or vary them more delicately and subtly than Ossip Gabrilowitsch. His tone was never once anything but beautiful. There was much exquisite phrasing; many melodies were delineated in a way belonging only to an artist of rare parts; it was all very elegant.—Boston Transcript.

The most notable feature of the afternoon concert, conducted by Mr. Kneisel, was the reappearance in America of Ossip Gabrilowitsch. The young artist carried his audience captive. His playing was not free from technical mishaps, which seemed to indicate that he had not wholly recovered the poise which had been disturbed by a long and disagreeable ocean voyage and a precipitate public appearance. His reading of the concerto was broad and virile, and he plunged through the finale, with its bristling difficulties, at breakneck speed. He caused bewilderment, which is closely akin to admiration with the star worshippers of Worcester, and hence he must be credited with a popular triumph.—New York Tribune (H. E. Krehbiel).

The one "headliner" feature of the festival schedule was the engagement of the young Russian pianist, Gabrilowitsch, occupying the second place on the program with Rubinstein's ever favorite Concerto in D minor.

It seemed, this afternoon, as if he were playing with a determination to impress as an artist and not as a virtuoso. That he has the full technical equipment of the time is to be taken for granted, displaying it for its purposes and not for itself, as he seemed also to keep himself from intruding between the music and the hearer. In the emphatic opening allegro he expressed the large assertiveness with a heavy but not crushing emphasis, and was energetic without vehemence. In the moderato he was warm, but not fervid, and his sentiment was unforced, natural and not overcharged, while the finale had speed without undue haste and splendor without glare.

Later he played two Chopin group, the Nocturne in G, meditatively; the Etude in C, with quiet, reposeful earnestness, and the Polonaise in A flat nobly, but calmly, with none of the excited crescendos and passionately forceful climaxes commonly sought by the intense and nervous players.—Boston Herald (H. M. Ticknor).

STUDIO TO LET.—Miss Henriette Weber's large studio at 60 West Thirty-ninth street is to let two mornings in the week. 'Phone, 2058—38th.

#### WHITNEY TEW.

WHITNEY TEW, the basso, sailed from New York for England yesterday on the Kaiser Wilhelm der Grosse. Mr. Tew has gone back to England to give thirty-six concerts in London and the provinces under the direction of Manager N. Vert. These engagements were booked last summer while the singer was passing his vacation in the United States. At the close of these engagements Mr. Tew will return to New York to resume his recital, concert and oratorio work. Already a considerable number of bookings have been made for him by Manager Vert, who has a representative here. The picture which accompanies this article shows Mr. Tew in costume as he appeared when assuming the char-



WHITNEY TEW AS RICHELIEU.

acter of Richelieu, the principal one in "The Three Musketeers." Mr. Tew wrote the book and lyrics of this three act music drama, the music to which was composed by Reginald Summerville. The work was presented with success throughout Great Britain. Mr. Tew acted and sang the part of Richelieu so admirably as to win the applause of audiences and the commendation of critics.

Below are a few recent notices of Mr. Tew:

The recital of popular classical songs by Whitney Tew at Chickering Hall last evening was one of rare interest and enjoyment to a lover and student of music. The hall was well filled, and the close attention and appreciation shown by the audience to the singer were very flattering. From the beginning to the end of the program everyone was

charmed by the range and quality of Mr. Tew's voice. Mr. Tew opened his program with a song by Bach, which was followed by selections from Mozart, Saint-Saëns, Brahms and Schumann. Perhaps the vocalist's greatest effort of the evening was his rendition of "In Memoriam." It was of considerable length, and displayed the talents of the singer to a marked degree. Following this were others by Charles Wood, Herman Löhr, Maude Valerie White and Chaminade.—Boston Globe.

Whitney Tew, the American basso, made his first appearance in Minneapolis last night. He is a young man of distinguished appearance and a grace of manner that is inborn and natural, and he has a noble voice; it becomes very pleasant to the ear as it grows familiar. He was greeted last night by a large audience, and the songs he gave were all very well received. The aria from the "Silver Flute" was especially well given, and was sung with the Italian words—an English custom.—Minneapolis Tribune.

Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success.—London Daily Telegraph.

Whitney Tew gave what proved to be a particularly interesting vocal recital yesterday evening in Steinway Hall. The program was well chosen, with a pleasing variety of styles and languages. His command of tone color and clear enunciation had ample opportunity for display, too, in Schumann's "Der Knabe mit dem Wunderhorn," and again in Brahms' "Ständchen" his rendering was most pleasing. More serious style was found in Mme. Liza Lehmann's clever song cycle, "In Memoriam," of which Mr. Tew gave an earnest and thoughtful interpretation. Mr. Tew's voice is a sympathetic basso, which he uses equally well both in light and heavy music, and he is to be commended in that he sings entirely from memory.—London Daily Standard.

#### A Communication.

Editors The Musical Courier:

WOULD you kindly correct, so far as you are able through the publication of this communication, the false impressions that seem to have been formed in the minds of some people regarding Miss Minne Humphries, the soprano, who is under my management?

In some quarters the name of this young artist seems to have become associated with that of Nina Bertini Humphreys, who was quite well known to the musical world a number of years ago.

This confusion of the personalities of these two artists is hardly desirable, and Miss Minne Humphries will be more than glad to stand upon her own reputation and successes.

Thanking you in advance for the above favor, I am,  
Sincerely,  
REMINGTON SQUIRE.

#### Beatrice Fine.

MRS. BEATRICE FINE, the soprano, passed the summer at her former home in California. She gave recitals in all parts of the State. At Oakland, September 30, she sang in the First Unitarian Church before an audience of 700 people. Her recitals in Sacramento, Los Angeles and at Stanford University were also given before large and cultured audiences. The same may be said of her engagement in Portland, Ore. Mrs. Fine will return to New York next week and resume her musical work.

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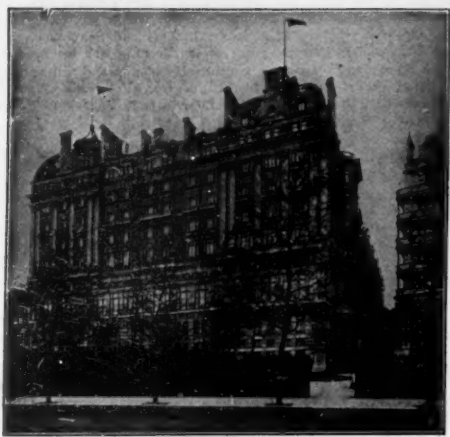
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HOTEL CECIL, LONDON,  
September 28, 1902.

**C**HAT the present season of the promenade concerts is proving a success there can be no possible doubt. Certain modifications have, it is true, been made in the original design. This is, however, hardly surprising. The Monday Wagner concerts were sure of big audiences, for, as cheap opera seasons are still few and far between, the impecunious British public must, perforce, take its Wagner in tabloid form. The Beethoven and Mozart concerts on Friday evenings have been tried at previous seasons and have not been found wanting, and they may now be regarded as permanent fixtures. Tchaikowsky is still the popular idol—would that the people never chose a worse!—and the Wednesday night audiences have been among the biggest of the week. But the Brahms-Schubert concerts arranged for Tuesdays have had to be abandoned to some extent. This is not, perhaps, altogether a matter for surprise. Up to the present time neither Brahms nor Schubert has ever played a leading part in the Queen's Hall scheme. Why Schubert has been so neglected I do not know. Henry Wood played the early symphonies delightfully. He excels as a conductor of graceful, delicate music, and it is in grace and delicacy that these early symphonies abound. But the fact remains that up to the present year Schubert has only been represented in the Queen's Hall program by the Unfinished Symphony, the great Symphony in C and the "Rosamunde" music.

The neglect of Brahms is not so difficult to understand, for it is perfectly obvious that the conductor is not altogether in sympathy with the music. He does not, it is true, give us absolutely inadequate performances of Brahms' symphonies. But after the readings of Richter and Weingartner, Henry Wood's performances fall a little flat. The ideal conductor ought, no doubt, to have the power of breathing the spirit of whatsoever composer he happens to be playing. But the practical conductor, being

a mere mortal and a slave to his temperament, has not that power, and Henry Wood, like the rest of mankind, has his limitations. If he were entirely to consult his own tastes he would probably leave Brahms severely alone. He is, however, an enthusiastic musician, and in setting himself the task of giving all Brahms' orchestral music I have no doubt that he was actuated by the very best motives.

Unfortunately, however, he set about the matter in the wrong way, and in arranging his Brahms-Schubert evenings he attempted to drive in the thick end of the wedge first, an operation which was, of course, foredoomed to failure. The British public is not of an overspeculative turn of mind. It likes to know for certain that it is going to get full value for its money, or else it is extremely chary of giving its support. When, therefore, it sees a program composed of a Schubert symphony which it does not know, a Brahms concerto which it has never heard and a Brahms serenade of the existence of which it was in total ignorance, it does not feel disposed to risk its money with a chance of getting no adequate return. The British public may, of course, change its ways, for its tastes are improving rapidly. This, however, fairly represents its present state of mind.

But there is no reason, as only too many managers seem to think, why we should be deprived of our Brahms symphonies and concertos merely because the paying public does not take kindly on the whole to that with which it is not familiar. The lesson taught by the promenades proves conclusively that the public will flock to the concerts so long as it is assured a modicum of certain enjoyment for its money. To take last Saturday's program as an example. I wished myself to hear two parts of d'Indy's "Wallenstein" trilogy, but, arriving rather late, I found that it was impossible to get within hearing distance. Every seat in the house was taken, while the audience in the promenade overflowed into the passages. Yet the program was of a distinctly classical type and included the "Meistersinger" and "1812" overtures, the Scherzo from Mendelssohn's "Midsummer Night's Dream," Grieg's piano concerto, very capably played by Miss Katherine Goodson, and the Prelude to the third act of "Lohengrin," while the vocalists were Miss Agnes Nicholls and Gregory Hast, who, like the thorough artist that he is, sang most delightfully.

It is obvious, therefore, that it is by no means necessary to lower the standard of the concerts in order to obtain the popular support. We can enjoy our Brahms concertos, our Schubert symphonies, and our novelties, as long as the public is given something that it knows it can enjoy, too, and few will cavil at its taste if we may take Saturday's program as an example. The Brahms-Schubert experiment was a trifle ill advised. The concerts were delightful, it is true, but it was too enterprising an excursion into the realm of things unknown to suit the patrons of Queen's Hall.

The *Musical Standard* has fallen, and great is the fall thereof! For months and months it has stood aghast at the wickedness of *THE MUSICAL COURIER*, because this pa-

per sullies its sheets with advertisements. I hardly like to repeat some of the phrases which it has used in this connection, but its whole attitude has been one of pious horror at the bare thought that a paper of such gross morals should be allowed to exist. And now the *Musical Standard's* career as a sort of Chadband is over forever. The devil, in the form, apparently, of Thomas P. Wall, of Kilkenny, has tempted it, and it has fallen. It appears that Thomas P. Wall, ill satisfied with the nocturnal serenades of the cats for which his native town is famous, recently wrote to the *Musical Standard*, asking for its opinion as to whether the musical emotions which surged in his breast would find an adequate outlet through the medium of a Pianola. Now I have not a word to say against the Pianola itself. I have no doubt that it does all and even more than is claimed for it. But I have no hesitation in saying that the article, extending to two columns and three-quarters of the largest type that the office can produce and headed "The Pianola an Instrument That Benefits Art," in which the *Musical Standard* makes answer to Thomas P. Wall, of Kilkenny, is an advertisement pure and simple, and knowing from my own experience of life in a newspaper office that "no cheap ads." is the guiding motto of all editors, I also infer that it has been paid for.

The article has the true advertisement savor from beginning to end. After a laudatory paragraph in praise of the Pianola in general, emanating, apparently, from the facile pen of a member of the staff, we come to this sentence: "We cannot do better than quote from a circular issued by the owners of the Aeolian and Pianola inventions," which it accordingly proceeds to do to the extent of three-quarters of a column. We then come to the effect which the instrument had upon the writer's own highly strung temperament, and we learn the edifying fact that he was "filled with admiration for an instrument which brings the finest fruits of musical art into the drawing room." Lest we should harbor any doubts as to his competence as a judge of such matters, he is so good as to supply us with some corroborative evidence from such great pianists as Sauer, Rosenthal and Paderewski, who are all, apparently, of exactly the same opinion, and he concludes by alluding in a few well chosen words to the Pianola's repertory and to the immense advantages possessed by subscribers to the Pianola circulating library, all of which must, of course, be highly edifying to Thomas P. Wall.

We do not know whether to congratulate our contemporary, or to weep with it. It has, it is true, a really first rate trade advertisement at last. But think of the price which it has had to pay for it! It has sullied its pages with a paid advertisement disguised as a literary article, in large type and printed editorially, and, as we know on the *Musical Standard's* own showing, the word of a paper which does this sort of thing is not the sort of word that you can depend upon. I have no doubt that the money received for this advertisement is burning the editor's hands terribly, and that he is debating in his mind whether he ought to put it in the church plate or to found with it a society for the suppression of all advertisements. But the murder is out. The *Musical Standard* has opened its columns to advertisements and—horrible to contemplate—

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by these vile means it may soon be actually on the road to real financial prosperity.

Talking of the way in which the *Musical Standard* might spend its ill gotten gains, it might, perhaps, do worse than found a Society for the Suppression of Half-penny Critics. Last week I called attention to the effusions of a certain J. H. G. B., who has been airing his opinions of late in the columns of the *Morning Leader*. But the gentleman who enlightens the readers of the *Daily Mail* on matters musical has been producing some still more remarkable chefs d'œuvre. After the performance of "Siegfried" on Thursday last he gave it as his opinion that the small part of Fafner and that of the dragon were both very capably filled by two artists who did ample justice to the music. Of course, such crass ignorance of the opera at once rendered any opinions that he chose to express absolutely valueless. Curious to know, however, how he formed his judgments, I turned up his article on "Tristan" in yesterday's issue of his paper and found that it opened with these words: "Tristan and Isolde" drew a crowded house as usual to Covent Garden last night, and judging from the enthusiastic applause the performance was satisfactory." I need hardly point out that the critic is expected to lead the people and not the people the critic. If once the *Daily Mail* young gentleman begins to take the temper of the audience as his criterion he will probably be led into more gross blunders than those which he has already perpetrated, and there is no knowing where he will end. As it happens the performance was exceedingly satisfactory, but with that point I shall deal next week. No doubt, however, if the performance had been as bad as could be and the audience had proved friendly—which might very well have happened, for English audiences are not very discriminating—the *Daily Mail's* incompetent critic would still have found it quite satisfactory. ZARATHUSTRA.

## LONDON NOTES.

Miss Winifred Bauer, sister of the distinguished pianist, Harold Bauer, intends to devote herself henceforward almost exclusively to coaching singers and playing accompaniments, a career for which her great musical gifts and wide experience especially qualify her.

Arrangements have just been concluded by Frank Rendle and Neil Forsyth, with Charles Manners, for an autumn season of English opera at Covent Garden next year.

The Sheffield Festival—the most important in this country—begins next week. Elgar's "Dream of Gerontius" will be the most interesting feature of the festival, and Henry J. Wood will conduct.

## SCHERHEY PUPILS

## BEFORE THE PUBLIC.

TWO of M. J. Scherhey's professional pupils, his wife, Mrs. Louise Scherhey, the contralto, and Carl Schlegel, baritone, were requested to sing at the anniversary of the Press Club, October 4. Both pupils have been heard many times during the past two or three years at concerts and musicales in New York and out of town. Both are blessed with fine voices. At the Press Club reunion Mrs. Scherhey sang delightfully an aria, "Perduta," by Compara, and Mr. Schlegel sang the Prologue from "Pagliacci," and then the singers were heard in duets, "Blaues Sternlein" and "Unterm Schirm zu Zwein," by Hildach. Their voices blended beautifully. Mr. Schlegel was also heard in songs by Cowen and Bohm.

Mrs. Dora Phillips, soprano, another professional pupil of Mr. Scherhey, has been engaged for the Mascagni Opera Company.

Mrs. Marianne Lany, a pupil of talent, sang on September 18 at the concert given by the Young Men's Choral Union in the Harrison Avenue Evangelical Church, Brooklyn.

## CINCINNATI CONSERVATORY OF MUSIC.

IN introducing its thirty-fifth annual catalogue and circular this growing institution calls attention to the fact of the vast importance which it has attained through the remarkable energy and intelligence of its directress, Miss Clara Baur.

The new location of this conservatory in Cincinnati on Highland and Burnett avenues is so extensive that it gives opportunities and facilities for the fullest expansion of the institution, which has attained an enormous influence throughout the West and Southwest, much more so than can be conceived by an institution of lesser strength.

There is one more remarkable thing we want to say about Miss Baur and her conservatory and it is this: That while there are other institutions in her vicinity (Cincinnati being one of the few cities which have an institution endowed through the munificence of philanthropic and public spirited citizens) she has, notwithstanding this, succeeded in building up an establishment and a college and a conservatory which, on its own merits, is attracting a far more widespread attention than the one which receives its advertising through the gratuitous impulse of a public spirit.

While we do not wish to detract in any way from any other institution, the fact is, nevertheless, apparent that, notwithstanding all the benefactions the institution may receive and the strength it may have through its faculty, it cannot stand alone as a monopoly, or even compete with satisfactory financial results with an institution that is conducted on business rules and with the mercantile

spirit, for it is as much mercantile to deal in the instruction of music as it is to deal in a manipulation of traffic, the handling of steamships and their voyages and the disposition of crops.

All these are broad conceptions of economic activity, and a musical institution that is based upon a thorough, complete and financial system is sure to get a superior faculty and to produce a splendid artistic result. When people lived in the Renaissance period and painted their pictures and made their statues and cut their figures, one suit of clothes a year in a climate that was auspicious was sufficient and wine was dispensed for a nominal fee, food was cheap, and rents were so low that we cannot conceive of them at the present time, and this enabled artists to work at a very low emolument, but even in those times they received commissions from churches and public institutions and from princes, and were paid munificently. Today it must all be based upon absolute business principles if it is to succeed, and even the Carnegie libraries are doomed to failure if there is no business management behind them.

Miss Clara Baur understood these principles in the very beginning and developed the institution to a successful climax by following them out. She has today an institution that is going to perpetuate her name in the annals of musical history in this country.

## SAAR WINS THE PRIZE.

NEWS from Baltimore, Md., announces that the judges appointed to select the new Kaiser prize song for the coming Saengerfest in that city have unanimously chosen the composition submitted by Louis Victor Saar, of New York. As 398 compositions were sent in, the honor will be a great one for Mr. Saar. The new prize song to be sung in competition for the royal trophy next June is entitled "Heil Deutschlands Lied und Sang." The Rev. A. W. Hildebrandt, of Constableville, N. Y., is the author of the poem, "Das Deutsche Volkslied," from which the text is modeled. The composer will receive \$150 and poet \$50, the prizes offered to the winners. Scores of the new prize song will be published immediately and distributed among the societies in the Northeastern Saengerbund entitled to compete at the "fest."

Mr. Saar is a graduate of the Munich Conservatory of Music. He won the Mendelssohn Prize in Berlin in 1890 and the Tonkünstler Verein Prize in Vienna in 1893. In 1893 Mr. Saar came to the United States to accept the place of concert accompanist under Maurice Grau, and he has made New York his home since that time. Mr. Saar has written many fine songs and chamber music works in the past ten years. In addition to his private teaching he is a member of the faculty of the New York College of Music, of which Alexander Lambert is director.

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# Maine Music Festival.

**T**HE Maine Music Festival had its five opening concerts in the city of Bangor, the home of the eastern section, on Thursday, Friday and Saturday of last week, with Mary Howe, Signor Campanari, Isabelle Bouton, Gwilym Miles, Ellison van Hoose, Shanna Cumming, Idalia Ide, Edward P. Johnson, Francis Archambault, Hans Kronold, Dr. Oscar E. Wasgatt and others as soloists, and with the Maine Symphony Orchestra and the Festival Chorus of 800 native voices, directed by William R. Chapman. For three nights and two matinees the interest and attendance were sustained in sufficient degree to characterize the series as practically successful, while in a great many ways the concerts compare exceedingly well with those of previous years in this city. It will be remembered, of course, that the Maine festivals are now practically separate while musically one. The opening concerts are held in Bangor every year, on the three last days of the week. The Sunday between is given for transportation to Portland, where the series is repeated exactly as given in the Eastern city, occasional changes being made for local artists whom it is thought desirable to exploit in this way, and who are finding the annual concerts an uncommon opportunity for musical development. This two headed system has been in vogue long enough to smooth down the difficulties which at first suggest themselves, and while it undoubtedly tends to give the Portland concerts a slightly better swing in the orchestra section, it is highly satisfactory to all concerned.

The programs for the soloists are the same in both cities. For that reason I shall report actual occurrences from the Bangor end, reserving some deductions and comment on the general work of the festivals as a whole for the next number of THE MUSICAL COURIER, following the Portland concerts.

Mary Howe was the first woman singer of the Maine season. She made a surprising success.

The wonder was and is that she chose such a prodigiously dangerous vehicle as Proch's "Air and Variations" for her introduction to Maine. I need not explain its intricacy of technical detail and the amount of confidence which must be added to art in the throat of the singer who essays it. If there was a risk Miss Howe passed by it, not only in safety but with a triumphant self control which took the audience a very long way off its feet and established her immediately in high favor. Loyalty is an Eastern quality. Once the singer wins the hearts of these somewhat phlegmatic people, even the suggestion of criticism is resented and no discussion, unless it be unanimously devoted to extravagant praise, is tolerated east of the Piscataqua. For encores she sang David's "The Pearl of Brazil" with a degree of colorature excellence which pointedly suggested Nellie Melba, and, with her brother, Julian Howe, at the piano, "Annie Laurie" and "The Last Rose of Summer," both of which latter numbers gave a large amount of satisfaction to the majority of the audience without in any great measure offending the artistic verities of the occasion.

The opening concert also served to reintroduce Signor Campanari to his Maine public, which has made so much

of him in the past few years. In a degree equal to the attraction of the actor before any "popular" audience Campanari is "popular" in Maine, quite as much, that is, for his personality as for his singing, with which no fault can be found. There is nothing moderate about the pace of these Eastern audiences once they are irritated into a loss of that dignity which in its ponderosity is often mistaken for an index of intellectual intensity. Once you get their molecules circulating out of step, these people leave nothing to be desired on the part of the fortunate artist, unless it be a cot in some neighboring hospital and complete rest for one year. Campanari's welcome, which was almost violently effusive, was followed by a series of encores which spoke in considerably robust tones of the amount of missionary work done by Mr. Chapman in Maine during five years. The singer's first number, Sullivan's "Was Thou Thy Snowflake," from "Iolanthe," was followed by the "Toreador Attento," from "Carmen," now become a sine qua non of the Maine festival. Puccini's aria, "Le Villi," was his second solo, and he sang with Mr. Archambault and Mr. Johnson in the enlivening trio from the fourth act of "Faust." These brought other encores, involving a repetition of the toreador's song and an Italian sentiment sung off stage.

The chorus work for the first concert included, as ever, the "Hallelujah" from "The Messiah," together with the "Here They Come" from the last act of "Carmen," the quintet in "Patience" and the "Tis Growing Late" in the third act of "Erminie." These need evoke no smiles. As I shall tell next week, Mr. Chapman's art has seldom been more clearly expressed than in the selection of these well worn and essentially informal choruses. They are carefully considered parts of a plan of education and development which the Maine director is pursuing straight through the centre of established custom and chronic conservatism. The choruses were particularly well done, great stress being placed upon the dramatic effects adhering to the composition.

The orchestra played the overture to "William Tell," Liszt's Second Polonaise and Boccherini's "Minuet du Quintette," which latter was particularly satisfying. The whole program was frankly denominated "popular," and it lived royally up to its name.

The second concert, on Friday afternoon, had for soloists Mr. Archambault, Margaret Frye, a high and very fairly satisfactory young soprano, and Arthur Beaupre, a Bangor youth with piano talent.

This youngster, certainly not more than fourteen years of age, essayed nothing less than Mendelssohn's G minor Concerto in three movements, to the accompaniment of the orchestra led by M. H. Andrews, of Bangor, who may have been a sort of amiable Svengali for the lad, and who got the full worth of Mr. Chapman's players. At the best juvenile performers do little, as a rule, beyond arousing the pity of their serious minded auditors. For Master Beaupre something better must be said, because he is a true born genius with a patron saint assiduous enough to place him in the very best of hands. Frederic Mariner, a pianist and instructor not unknown, I should say, to readers of THE MUSICAL COURIER, is his teacher, and he has

been aided in practical ways by a number of piano enthusiasts who have a right to feel satisfied with their protégé.

Miss Frye managed to manoeuvre a miniature triumph out of her air from "Hamlet," and Mr. Archambault did the "Two Grenadiers" very dramatically.

The encore numbers for the afternoon were particularly disappointing. The chorus sang Goldmark's "La Reine de Saba" march, and the orchestra did the scherzo of "A Midsummer Night's Dream."

Verdi's "Manzoni Requiem" was the work for the third concert, on Friday night, proving to be scarcely so winning of public attention as the other programs, but musically a success. Shanna Cumming, Isabelle Bouton, Ellison van Hoose and Mr. Miles were the singers, this being Mr. Miles' only appearance. Miss Cumming sang amazingly well, particularly in her "Lord, Deliver My Soul," and Miss Bouton made a rather better impression than last season—as much as could have been expected, it may be. The chorus and orchestra fairly outdid themselves, and rose to the high tide mark of the sixth festival. This was the pièce de résistance of the year, and in spite of the bald inadequacy of the male section of the chorus in more than one critical moment, no harm was done to Mr. Chapman's fame, and on the whole his tremendous efforts in this work seemed justified. Much of the chorus work might have been done more confidently, and it will be interesting to see how the Portland singers compare. It is the first important test of comparative local training as apart from Mr. Chapman's personal labors.

Saturday afternoon had Hans Kronold in Victor Herbert's suite (op. 3) for 'cello, which was much too long and proved to be tedious in spite of the masterly style in which it was done. Herr Kronold is all artist. He ought to learn of Mr. Chapman, whose greatness as a conductor is furthered so notably by his quick sympathies as a man. Herr Kronold always fiddles magnificently—and always too long.

Dr. Oscar E. Margatt, of Boston, a native violinist, did his Hungarian Gypsy Dance with astounding finish and intoxicating flavor, and I have much to say for him next week. The chorus sang its part of the bridal music in "Lohengrin," and the orchestra played some light operatic numbers. Idalia Ide sang the Shadow Song from "Dinorah" with a certain success which lacked in self confidence. Her two later numbers, Mrs. Beach's "Ah, Love But a Day" and the "Chanson Provençal" (Dell' Acqua), were nearer to her powers, and were well enough.

Saturday evening was Wagner night, and closed the Eastern concerts with a broadside of great operatic doings, with secondary piff-paffs from Mozart and Beethoven. "Lohengrin" and "Die Meistersinger" rather overpowered the rest, the Vorspiel being done very spiritedly by the orchestra (it is one of Mr. Chapman's favorites), and Mr. van Hoose giving us the Prize Song. Mary Howe won another victory with her aria from "The Magic Flute," and Madame Bouton did as well as she would in her aria from "Fidelio." She is not an attractive concert singer—or rather, not sufficiently so, and will scarcely win a high place in Maine affections, in spite of her very great personal charms. This merely repeats what I wrote last season, when I pointed out that she would scarcely become a "popular" artist, however eminent the degree of her art. Perhaps she has not learned the art of desiring to please, which is more than a godlike throat in these parts.

The evening closed with Mendelssohn's "Ninety-fifth

LEGAULOUIS, Paris,  
June 7, 1902.

We have just been present at a *soirée* particularly artistic—the song recital given by Theodor Björkstén at the Salle Pleyel. With a full, beautifully ringing voice, and with a prodigious diversity of accents, the eminent Swedish tenor interpreted, one after another, German *lieder*, romantic pages of Garat, Méhul, Guéron, and melodies of Delibes, Widor, Bemberg and Gounod, as well as Swedish, French, and Italian folksongs. Here we have certainly a singer of very rare musical intelligence. After the concert Victor Maurel warmly complimented Mr. Björkstén, who during the entire concert was enthusiastically applauded.

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Thur.,	10, Portland, Ore.,	Mat. & Eve., The Marquam Grand.
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Sat.,	11, Salem, Ore.,	Evening, Salem Opera House.
Sun.,	12, En route.	
Mon.,	13, Marysville, Cal.,	Matinee, Marysville Theatre.
Tues.,	14, Sacramento, Cal.,	Evening, Clunie Theatre.
Wed.,	15, Stockton, Cal.,	Matinee, Yo Semite Theatre.
Thurs.,	16, Oakland, Cal.,	Mat. & Eve., Macdonough Theatre.





Psalm," with Miss Frye, Madame Bouton and Mr. van Hoose, assisted by chorus and orchestra. Madame Bouton sang beautifully in her "Oh, Come Let Us Worship," with the chorus, and her duet with Miss Frye was worth while. The quintet in "Lohengrin" was very fairly done—nothing more—by the two ladies, Messrs. Johnson and Archambault and Harry W. Libbey, the latter a Bangor basso of uncommon quality.

The Rossini overture ("William Tell") closed the concert.

This week the Portland concerts are in progress.

JAMES EDMUND DUNNING.

### HERBERT WITHERSPOON.

**M**R. WITHERSPOON has returned from Worcester, where he met with great success at both of his appearances during the music festival. He has recently booked many new engagements, and his season promises to be, by far, the busiest of his career. His bookings now include such cities as Boston, New York, Baltimore, Montreal, Cleveland, Ohio; Pittsburg, Oberlin, Ohio; Akron, Ohio; Grand Rapids, Mich.; Milwaukee, Wis., and Brooklyn.

The following are excerpts from criticisms in various papers on the Worcester Festival:

The solo singers were Mme. Suzanne Adams, Miss Janet Spencer, George Hamlin and Herbert Witherspoon. To begin with the last, Mr. Witherspoon gave keen delight to the critically minded by the distinctness of his enunciation and excellence of his diction, the finish of his phrasing and his admirable breath management.—H. E. K., in New York Tribune, October 3.

In "Hera Novissima" this evening Mr. Witherspoon renewed the favorable impression he made in "Judith."—New York Herald, October 3.

... And from Mr. Witherspoon a solid, grave and impressive presentment of the bass part.—Boston Herald, October 3.

Mr. Witherspoon wonderfully improved the good impression he made in "Judith." His fine musicianship appeared very plainly in the aria, "Spe Modo Vivitur."—Worcester Spy, October 3.

It was Mr. Witherspoon's first appearance before a Worcester audience, and he made a good impression, taking his parts in a very creditable fashion. He has a strong, penetrating voice, which shows the height of cultivation.—Worcester Spy, October 1.

Mr. Witherspoon, by means of energy and a naturally noble voice, contrived to keep the ungrateful music of Ozias from sounding tiresome.—Boston Transcript, October 1.

Herbert Witherspoon's singing of Ozias met with approval. He has a strong, virile voice and good enunciation.—Worcester Evening Post, October 1.

Mr. Witherspoon was conscientious and painstaking and really did the best work of any of the soloists.—Providence Journal, October 3.

Miss Markham, the American contralto, who is engaged for the New Orleans opera, arrived here last week from Europe.

### A CRITIC OF THOMAS.

CHICAGO, September 26, 1902.

Editors The Musical Courier:

**I** AM one of the multitude who, until I picked up your edition of Wednesday, had very slight conception of the deficit paid by the guarantors of Mr. Thomas' Chicago Orchestra. Three hundred and seventy thousand nine hundred and sixty-one dollars and seventy-nine cents is a surprising sum of money, when one considers that it has been paid out to foster and sustain what? How many people know of the magnificent musical example that has been set before them, and how many have profited by it? What kind of music do we hear in the public parks? What do we hear in the hotels and restaurants? What do we hear in public places generally? What do we hear in the theatres? The class of music that Mr. Thomas has been illustrating? Not a bit of it.

Here a misguided lot of wealthy citizens have expended a large sum of money, and I dare say not a single one of them can tell for what purpose. Mr. Thomas has labored earnestly and expensively to teach musical Americans something they do not want to know. He has exemplified after his manner the music of the greatest writers of the Old World as he fancies them. Did it ever occur to Mr. Thomas, or to any one of his rich backers, that Reginald de Koven, a Chicago composer, is far more popular with the Chicago people than all of Mr. Thomas' composers put together? Has Mr. Thomas or any one of his sponsors ever heard of Composer Luders? Is it not a fact that when many of the people who affect to believe in Mr. Thomas wish an evening's entertainment of a musical character at their own homes they select a program chiefly devoted to composers like de Koven and Luders and the all prevailing ragtime sort of thing? I do not think anyone will deny that this is the case. So of what use was the \$370,961.79? I admit that some people argue that any scheme which will induce rich men to part with their money is justifiable. Much less money, however, than this deficit represents would have built and established a very comfortable little opera house in Chicago, which would have spurred de Koven, Luders and other composers to the manner born to even better efforts than they have yet shown.

I am not writing an unqualified indorsement of American composers. I think an improvement both possible and necessary, but today I assume that the American composer is nearer the public heart than Wagner ever was or ever will be, and I believe that the American composer will certainly improve in style and character of music. And I further believe that when the cultured rich are sufficiently cultured to recognize good music when they hear it they will prefer it to the article that requires a big subsidy to make it live. They will appreciate the class of music that will keep them awake; that they will remember the next day and the day after. Finally, they will be con-

tented with that music because they will find that a sufficient number of the uncultured are willing to pay so liberally for the efforts of the native composer that no deficiency will exist; and the money they have been in the habit of putting up for the deficit of the Chicago Orchestra can be expended in a far more worthy cause—say, for instance, Judge Tuthill's farm home for boys—since it would be manifestly unwise to subsidize the native musician. Yours truly,

ROBIN HOOD DODO.

### In Memory of Edward L. Langford

Who Died Friday, July 26, 1902.

Into the land so "beautiful and real,"  
Our friend has passed silently away—  
Vanished as a summer cloud! we feel  
He must return to us, some early day.  
He was the soul of gentleness and love;  
His heart held the munificences of kings.  
He'll need no tutoring from those above,  
He was an adept in love's higher things.  
We saw him at the portals of the sky;  
We saw its radiance in his shining face,  
And knew the time had come when he must die.  
He told us of the wonders of the place  
In waiting—where he in triumph entered in  
Rejoicing—and without reproach or sin.

He was Sir Galahad in truth and deed—  
Had he been with King Arthur's knights in mail  
When purity, the sacred quest must lead,  
He could adventure for the Holy Grail.  
Tho' others falter—turn aside their course,  
He would unswerving keep his lofty way,  
Overcoming all with steadfast moral force,  
'Till gemm'd on high he sees the ruby ray.  
In times more commonplace—without romance,  
He saw the cup, the rosy Grail at last.  
Altho' the quest was not with sword and lance,  
Or the rich glamor over knighthood cast;  
Yet well we knew that heaven was in his gaze,  
The cup of life, and love's immortal days.

ROBERT OBMISTON.

### Kocian to Play Sevcik's Compositions.

**O** SEVCIK, of the Prague Conservatory, the tutor of the three distinguished Bohemian violinists—Ondricek, Kubelik and Kocian—was the guest of the latter at his home in Wildenschwert, Bohemia, recently. Kocian will perform three of Sevcik's works, "Holkamadrooka," "Notturmo Bretislav" and "Fantaisie Bohême," at his recitals at Carnegie Hall, New York, in November.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 5, 1902.

**A**UTHENTIC interviews with Theodore Thomas are extremely rare. This is because the Czar of musical Chicago loves all newspaper men, and in particular never fails to kill the fatted calf for the visit of a music critic.

Last week, disguised as a Humble Worshipper at the Shrine, W. L. Hubbard called on Mr. Thomas and obtained an interview, which is herewith appended. In his street clothes Mr. Hubbard is the very able critic of the *Tribune*.

"What about the Chicago Orchestra concerts this winter?" asked the disguised writer.

"Well, you've seen the list," unsuspectingly answered Mr. Thomas. "The feature of the season will be that it has no feature. I have taken care to secure all the novelties of importance, and many of them we will have here before the cities of the East and of Europe do; but I have thought it best to arrange no series such as we had last year and the year before. To tell the truth, orchestral literature is still young, and we really have had about all the kinds of series that are feasible."

"London is having a Schubert and a Tchaikowsky symphony series—we might try that," was suggested.

"No, I think not. One program devoted to Schubert would be enjoyable—there's the C major symphony which doubtless would be welcome and certain smaller works, and then a group of the Lieder—but six or eight programs of Schubert—no, that would scarcely do! It is not

impossible I may make one such program for the latter half of the season, and it may be I shall decide to make the sixth program entirely Mozart. The G minor symphony is already announced, and Pugno is to play the E flat concerto for piano. I'm inclined to think the public, after five programs containing much that is modern, would find Mozart attractive and agreeable. It is like planning a menu—at certain places you want something refreshing, but it must be offered at just the right time."

Questioned concerning the novelties for the season, Mr. Thomas replied: "We shall have Hanssger's 'Barbarossa,' Humperdinck's 'Sleeping Beauty' Suite and Sibelius' 'King Christian II' Suite. The two latter have not yet been heard in German concert rooms. Then, too, we shall have Elgar's 'Pomp and Circumstance,' military marches."

"How do you regard Elgar as a composer, Mr. Thomas?"

"There is not a composer now prominent who is so well equipped, so able as he! Not one in all Europe!" was the positive answer.

"Greater than Richard Strauss?"

"Strauss is a specialist, and as such may be regarded as standing by himself, but Elgar has abilities that make him the superior as an orchestra writer of any man the world knows now, or ever has known, for that matter."

"Elgar, you see, is first of all a violinist, and everything he has written is so marked that there is absolutely no doubt left as to how it should be bowed or phrased. He understands all the other instruments of the orchestra equally as well, and the result is everything 'lies well' for the instrument and is sure to sound as it should. Brahms left everything to the executant, and even in Wagner there is always room for difference of opinion as to what the phrasing and bowing should be, but Elgar always indicates exactly, and while his work often is tremendously difficult and original, and daring in mode and manner, yet he knows what he asks of the player, and he never asks what is impossible or what will not sound."

"And do you consider him equally eminent from a creative viewpoint?"

"That is a question difficult if not impossible to answer," said Mr. Thomas. "We are too near him to judge positively. Time has to settle that. Strauss has greater orchestral technic, but Elgar is a greater master than he of the real, the practical capabilities of each instrument of the orchestra. Take his 'Dream of Gerontius,' for instance. Its orchestral score is tremendous—one of the severest tests any body of players can have set it to perform. And the choral and solo parts are as remarkable as is the orchestral score. The text, too, is entirely out of the usual. As a choral work I consider it the greatest the last century has produced—I except none, Brahms' 'Requiem' nor any other modern work of similar character."

Mr. Thomas has, in addition to the Elgar novelties, works by Cowen and Coleridge-Taylor, which he plans to bring forward this season. When asked if he was not "favoring" English composers, he said:

"I have always wished to 'favor' both English and American composers. Why shouldn't I? The Germans and French have had enough done for them, haven't they? But I have found the works usually do not take with the public. Mackenzie, Stanford, Cowen and others have written works that contain much that is musically of high worth, but the public will not take to them. There is something lacking—warmth, spirit, something, I don't know what it is, but the fact is undeniable."

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Elgar the superior of Strauss, "Gerontius" greater than Brahms' Requiem, and English and American compositions lacking in warmth and spirit! Mr. Thomas is certainly courageous.

S. E. Jacobsohn, professor at the Chicago Musical College, and a violin teacher of national repute, died at his home here last evening. Many of our prominent American violinists have been pupils of Jacobsohn, and his death will be widely and sincerely mourned. Before coming to Chicago the popular teacher had been connected with the Cincinnati College of Music. Mr. Jacobsohn, who was sixty-three years old, left six daughters, four of whom are married.

William H. Sherwood, that sterling pianist and musician, has done more than any of his colleagues toward

making known by actual performance the works of gifted American composers. A glance at Mr. Sherwood's programs of the past reveals the fact that he has played the works of over fifty native composers. A list of their names, I am certain, would be of more than average interest. Here it is:

MacDowell.	Orth.
Seabock.	Chadwick.
Gleason.	Foot.
Kroeger.	Paine.
Kunkel.	Leavitt.
Robyn.	Brandeis.
Mickwitz.	Kelley.
Klein.	Penfield.
Preyer.	Mills.
Whiting.	Mason.
Gottschalk.	Hoffmann.
Templeton Strong.	Bartlett.
McCoy.	Goldbeck.
Armstrong.	Rogers.
Mrs. C. H. Rohland.	Smith.
Sternberg.	Liebling.
Huss.	Parsons.
Parker.	Maas.
Bird.	Foerster.
Nichols.	Nevin.
Lavalley.	Johns.
Alden.	Edgar H. Sherwood.
Stayner.	Boltoni.
Mattoon.	Salmon.
Sherwood.	Miss Getty.
Dayas.	Chelius.

While the connection between concerts and mobs is not quite clear, the beginning of the article seems sound.

In looking up statistics on the subject, I find that the census gives these figures for the city of Chicago:

	Men.	Women.
Native born.....	555,558	555,095
Foreign born.....	307,890	279,268
Native parentage.....	181,670	172,709
Natives of foreign parentage.....	126,220	106,559
Colored .....	17,315	14,130

The number of voters here in 1900 was 511,048. Of these 395,164 were of foreign birth or parentage, and only 111,884 were native.

Of the children of school age in Chicago 454,798 are native born and 71,215 foreign born. Of the native born 111,687 are of native parents and 337,300 of foreign parents. Thus 408,555 members of the coming generation are either of foreign birth or parentage and 117,458 of either native birth or parentage. This would augur that there are good times coming for Chicago musicians and teachers.

From these figures it must be conceded that Chicago is not so unlike Berlin (a point made in this column last week), for the Western metropolis is certainly a foreign city. It is often said that we have more Germans than any city in Germany, except two or three; more Irish than any city except Dublin; more Swedes than any city except Stockholm; more Norwegians than any city except Christiania, and more Poles than any city in Poland.

In Marx's scholarly writings there is this passage: "The pianoforte is the racecourse of imagination." One would certainly think so, to hear and see some of our pianists hoof it over the keys.

Miss Collins, formerly clerk at the cigar stand of the Morrison Hotel, is suing Monroe H. Rosenfeld, the writer of popular songs, for "obtaining \$210 under false pretenses." Miss Morrison says that she gave this money to Rosenfeld, who was to make return by composing a "popular song dedicated to herself and bearing her picture on

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A Western paper reports the death of a musician who "had been bedridden for sixteen years, ever since he gave his first concert in this town." The inference is obvious, but cruel.

In commenting on a recent article by William E. Curtis, a Denver writer says: "Chicago is musical because its population includes so many foreigners. They crowd the concerts, and whenever there are riots in the streets of Chicago the mobs are composed almost exclusively of foreigners."

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the cover." Rosenfeld was arrested, but furnished bail, and is now awaiting trial.

Earl R. Drake will this season give the first American performance of Richard Strauss' Violin Concerto.

A Milwaukee wag writes: "It seems that Dowie, Chicago's modern Elijah, is in financial straits, and the fortunes of his flock are waning. This need cause no alarm, for a new religion and a new music studio are founded every ten minutes in Chicago. Panamahatma McGinnis writes us from Calcutta that he will shortly sail for this country with a new wrinkle that will put Boy Grafting and the New Thought in the shade."

Another Milwaukee item: "Hugo Kaun, who has resided in Milwaukee for sixteen years, is now settled in Berlin for good." For Berlin's sake, let us hope so. A musician of Mr. Kaun's ability ought to do good wherever he settled.

Do you know why there is more music here than in New York and Boston? Because we read more. Have you ever studied a table giving comparisons of the number of volumes and the home circulation of the fourteen leading public libraries in the United States?

This is the table:

	No. of Vols.	Circulation.
Philadelphia Free Library.....	239,183	1,915,687
Chicago Public Library.....	279,686	1,701,540
New York Free Circulating Library.....	166,598	1,634,523
Boston Public Library.....	612,795	1,324,728
Buffalo Public Library.....	175,838	966,450
Cleveland Public Library.....	171,592	809,515
Enoch Pratt Library (Baltimore).....	211,449	755,774
San Francisco Public Library.....	136,395	711,409
Cincinnati Public Library.....	251,309	689,544
Brooklyn Public Library.....	118,011	541,013
Minneapolis Public Library.....	122,460	535,853
Milwaukee Public Library.....	126,236	495,376
Carnegie Library (Pittsburg).....	140,507	488,126
Providence Public Library.....	99,520	120,604

I take particular pleasure in publishing this joke on Boston. Its literary supremacy seems to lie in the number of its volumes.

Apropos, the Newberry Library here contains one of the best and most extensive collections of music in the world.

A Finnish musical magazine recently started in Duluth sends to this office a marked copy of a poem—for criticism, it is presumed. This is the final stirring stanza:

Niin se rauhas' myrskyn muuttuu.  
Myrskyst' taasen ilohon.  
Elohonsa milloin suuttuu.  
Milloin kaipa kalmistoon.

The sentiment of the lines is lofty, but there is an apparent limp in the metre.

The Western educational movement is progressing continually. Northwestern University opened last week with the largest number of students enrolled in the history of the institution.

Sousa is the Midas of modern musicians—whatever he touches turns to gold. His Sunday night concert in Chicago netted about \$3,500, and next morning he received from a firm of Indianapolis publishers a check for \$2,190, the accumulated royalties of five weeks for Sousa's novel, "The Fifth String."

Apropos, the witty composer tells a capital story of an experience last year in Hanover, Germany. During the Sousa concert there a surly looking German listener distinguished himself by hissing the beginning and end of every Wagner composition on the program. Some of the American players were for jumping from the stage and trouncing the man for his offensive insinuation. "Let him be," said Mr. Sousa; "tell him I'd like to speak with him." The man was brought, and, looking him squarely in the eyes, the conductor asked: "Why do you hiss whenever I lead Wagner?" "Because I hate Wagner," was the unexpected reply.

An effort is to be made to get an endowment of \$20,000 for the St. Paul Choral Club. This should stimulate Milwaukee, where the orchestral concerts are to be abandoned because of lack of financial support.

In the *Chronicle* Edith Sessions Tupper says some strong words on the crime of sending abroad young girls to become prima donnas who would make better wives and mothers. A chapter might be added on the subject of the male prima donnas.

A local musical paper informs us that Professor Fleetwood "has discovered an electro-musical-magnetic treatment." "I wish he would invent a treatment wherewith we could make delinquent pupils pay their bills," commented the director of a large local conservatory.

The progress of musical thought here is well illustrated in the churches. Today they whistle solos at the Sunday services; ten years ago a Chicago minister objected to a violin solo in his church, and called the instrument "the devil's toy."

Dr. F. Ziegfeld has published a book of "Technical Studies" for piano. They will be reviewed next week.

Bevan wrote: "Singing is one preparation for heaven." And some is—but you can guess the rest.

Like the police captains in New York, the critical fraternity of that city have had a "shake up"—not for the same reason, however, it is to be hoped. Few persons here read the writings of the Eastern critics. I find that those few regard Mr. Huneker as too fantastical, Mr. Henderson as too egotistical and Mr. Krehbiel as too statistical. The other musical police captains of New York are not known at all in Chicago. Following is a list of the men and women who pin on medals and lop off heads in the music departments of our important dailies: *Tribune*, Wm. L. Hubbard; *Inter Ocean*, L. H. Bickford; *Daily News*, C. N. Faye; *Record-Herald*, Lyman B. Glover; *Chronicle*, Major Geo. McConnell; *Evening Post*, Delancey M. Halbert; *Staats-Zeitung* and *Freie Presse*, E. Kaufer; *Journal*, Barrett Eastman; *Chicago American*, Leone Langdon Key.

The private music teachers of Berlin have recently formed a union to prevent by joint action the further decline in prices paid for tuition. This is another way of saying that the prices will go up. We have the beef and coal trusts, we know.

We have in Chicago a man who is as funny as Mark Twain. Not long ago he said: "The Emperor of Corea, who recently died, has entirely recovered."

In another column will be found a letter from a discontented Chicagoan on the subject of the Chicago Orchestra programs. I do not agree with the writer, but on of the opinion that his side, too, should be brought to the attention of those persons whose money support the organization.

"A Welsh gypsy who lives in the town of Llanerchymedd has made a harp from old boxes with an ordinary pine spar as an upright." That's nothing. I knew a female pianist who could make mince meat of a Chopin ballade or a Beethoven sonata.

LEONARD LIEBLING.

## "The Song of Niagara Falls"

WORDS AND MUSIC BY  
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## ANITA RIO, THE SOPRANO.

**R**APIDLY forging ahead as one of our leading concert and oratorio singers is Anita Rio. Last year saw her engaged for many important affairs, and this season starts most auspiciously. She has been again engaged for the Boston Handel and Haydn Society performance of "The Messiah," December 25, her second consecutive engagement.

Last spring she was solo soprano with the Boston Festival Orchestra, Emil Mollenhauer conductor, during the tour of a month, singing the role of Marguerite from Gounod's "Faust" in concert form, and singing it all from memory. The tour embraced points in Massachusetts, Michigan, Illinois and South Carolina, and the appended press notices shows the remarkable success of Anita Rio in the role of Marguerite:

SPRINGFIELD, MASS., APRIL 20, 1902.

Anita Rio, the young Californian who took the part of Marguerite, had been known here only by the reputation of her recent successes in Boston and New York. She is evidently a soprano of great promise, and is admirably fitted by her youth and appearance, as well as by her vocal abilities, for the part. Her voice is clear and pure, and she sings with unusual intelligence and appreciation. Her singing of the "King of Thule" and the "Jewel Song" evoked tremendous applause, and her voice was very effective in the great trio in the last scene. It may be surmised that she has followed Madame Melba carefully in the interpretation of the part, and there might be worse models.—Republican.

Anita Rio as Marguerite was beautifully artistic. Hers is a voice of pure pearl-like quality, each note being utterly finished and her singing is extremely dramatic. Her perfect knowledge of her role made it a joy to listen to her. She has been compared with Emma Juch, because of her complete loss of self in her singing. Miss Rio is a thorough artist and a beautiful one. Her tone was not always powerful, but the power came out in one or two climaxes with surprising violence. Her singing of the "Jewel Song" was beautifully clear and varied, and "The King of Thule" was rendered with exquisite meanings. We are glad to have had this artist sing to us and hope we may know her better.—Union.

ANN ARBOR, MICH., MAY 17, 1902.

Miss Anita Rio, in the third act, received an ovation. Miss Rio was the star of the evening, and whenever she appeared the audience fairly came off its feet.—Detroit Tribune.

Miss Anita Rio effectively sustained the role of Marguerite, exacting as it was. Her sweet, flexible soprano was equal without unnecessary stress to the task of making those in the rear of the hall hear her distinctly and understandingly. Favorites with the audience were the famous "Jewel Song," with its prelude, embracing the old song, "The King of Thule," and the climactic "Holy Angel in Heaven Blessed."—Urbana Courier.

In a cast most excellent throughout, Miss Anita Rio and Signor Emilio de Gogorza certainly deserve first mention. Miss Rio's Marguerite was most artistic. She has a most beautiful voice, and her interpretations show her to be a true musician. Signor Gogorza is certainly one of the greatest singers Ann Arbor has been fortunate enough to hear. Both these artists were so dramatic in their interpretations that the true music lovers quite forgot the lack of scenery and stage settings and felt that they were seeing as well as hearing the opera.—Ann Arbor Daily Argus.

Anita Rio, whose very presence wins a sweet sympathy, was a charmingly artistic Marguerite. She sang the lovely music with keen intelligence of its beauties, her voice clear, sweet and true in tone and feeling. She won a well merited ovation for exceptionally good work.—Detroit Evening News.

Miss Anita Rio made a charming Marguerite, with a winning, appealing manner that enlisted sympathy for Gounod's heroine. She had the depth to make the character a dramatic one, something that has been somewhat lacking in the portrayals of Marguerite that we have heard.—Free Press, Detroit.

The triumph of the evening was achieved by Miss Anita Rio as Marguerite. She received many encores, particularly in the solo, "I wish I could but know who was he that addressed me," when she

was greeted with a storm of applause. She has a very clear, pleasing voice, which did not fail her during the entire concert. She has a great career before her.—Washtenaw Times.

DETROIT, APRIL 9, 1902.

Miss Rio has a sweet, clear voice. Her high notes are beautiful in quality and she sings true. Miss Rio is certainly most attractive both in her personality and her singing.—Free Press.

Miss Rio is the fortunate possessor of a beautiful voice that has been exceedingly well trained, added to which she has musical sense. She sang accurately and with good taste and scored a decided hit, particularly in the difficult trio in the last act.

SPARTANBURG, S. C., MAY 1, 1902.

Miss Anita Rio as Marguerite was simply charming from every standpoint. She is favored with youth and beauty and a rarely beautiful voice, which throughout the opera she used with consummate skill. She sang the entire work from memory, with no reference at all to her music, showing thereby her complete preparedness. Everyone was completely captivated by her exquisite singing and her



Photo by Davis & Sanford, New York.

ANITA RIO.

conscientious rendition of the part of the unhappy Marguerite. Particularly delightful was her singing of the "King of Thule" and the "Jewel Song." While in the latter scene her voice took on a dramatic character, as thrilling as it was unexpected. All in all, no better soprano has ever been heard at the festivals.—Spartanburg Daily Herald.

CHAMPAIGN, ILL., MAY 13, 1902.

Miss Rio sang her part without the aid of the score, and in this song displayed a voice captivating in its sweetness and won favor by her artistic execution.—Daily Gazette.

NEWBURYPORT, MASS., APRIL 15, 1902.

Miss Rio in particular had the music and words down to a science, singing entirely from memory. She has a sweet, well modulated voice of considerable power and wide range. In addition, she has remarkable powers of execution and her flexible voice ran over the notes like a bird.—Morning Herald.

Miss Rio sang entirely without notes and her beautiful voice was a supreme delight to all who listened. It would be far too delicate a task to decide in which part of the opera she excelled, but in

the third act, in the lines which begin: "I wish I could but know who was he that addressed me," the audience and chorus were most pleased and demonstrative.—Daily News.

Appended is a partial list of her coming engagements: November 28, Salem, Mass.; December 4, "The Messiah," Nashua, N. H.; December 25, "The Messiah," Boston Handel and Haydn Society; February 16, Allentown, Pa.; February 17, Chambersburg, Pa.; February 18, Norristown, Pa.; February 19, Philadelphia, Pa.; February 20, Lancaster, Pa.; March 24, Washington, D. C.; March 25, Cumberland, Md.; March 26, McKeesport, Pa.; March 27, Pittsburg, Pa.; April 21, Easton, Pa.

## CECILIA NILES.

**F**REQUENTERS of the Duss Band concerts have this summer heard many fine voices, the solo singers, but none made more instant and lasting impression than Cecilia Niles, the soprano, who sang for a week in July and September. Bandmaster Duss himself was so pleased with her, both as singer, and lady, that he engaged her on the spot for the farewell concert at the Metropolitan Opera House, October 26.

Cecilia Niles is no novice, but a mature artist, who has studied earnestly, awaiting such time as she should herself feel ready for larger public appearances. She has sung with such well known artists as Clary, Hemus, Dufft, Bushnell, Rieger, Kaiser, and has been urged on all sides to make a public career. However, she elected to wait, and now she is ready for it; many a singer has learned by experience the futility of premature appearance.

Next month, immediately after the Metropolitan Opera House engagement, she goes on tour with a well known organization for a month, to Boston, Worcester, Albany, Rochester, Buffalo and elsewhere. There is no doubt of her successes, which will be duly chronicled in these columns through our correspondents scattered throughout the country. Cecilia Niles is undoubtedly meant for a big career, having a stunning personality, large but graceful figure, and a voice of thrilling dramatic intensity, which, however, is under such control that she interprets the daintiest morceau beautifully. To give some idea of her recent successes we print the following:

Mrs. Niles has a beautifully clear and expressive voice of great range.—Binghamton Republican, July 30, 1902.

She has a soprano voice wonderful in its quality.—Binghamton Times, 1901.

Mrs. Niles' singing was a special feature. Well deserved applause and enthusiastic encores greeted her.—Commercial Advertiser, April 18, 1902.

The solos by Mrs. Niles were certainly of the highest quality, and she sang herself into the hearts of her auditors.—Mount Vernon Argus, 1900.

Mrs. Niles is the possessor of a phenomenal soprano voice of almost unlimited range; the quality is also exceptional. One so rarely hears a voice of this character that it is no surprise to hear Mrs. Niles has had offers of engagement in grand opera. The "Dich Theure Halle," from "Tannhäuser," was given with wonderful brilliance and exquisite finish. In addition, she has a charming presence, and her future cannot fail to win her unqualified enthusiasm here and abroad.—Binghamton Leader, July 30, 1902.

Mrs. Niles compelled admiration by reason of her fine and well trained soprano voice, which is so ample in power and vibrant in quality that she was easily able to do full justice to the exactions imposed by the "Inflammatus." In the duet with the alto the beauty of her tones and her facility in execution helped to make the interpretation of that number one of the most enjoyable incidents of the concert.—Newark Evening News, March 3, 1902.

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## Musical People

Lawrence H. Montague, organist of the First Congregational Church, Buffalo, N. Y., will study in New York this season with William C. Carl.

Charles Wynberger and his pupils gave their first autumn recital a fortnight ago in the hall of the Citizens' National Bank Building, Waterbury, Conn.

Mrs. Harvey L. Wickham, the soprano soloist in the choir of St. Paul's Church, Middletown, N. Y., will assume in addition to her regular work the duties of choir leader.

Miss Clara Jacobs, a young singer of promise, who has been studying with William A. Howland, of Ann Arbor, Mich., will come to New York this season and continue her studies.

Miss Launa Brooks, of North Tenth street, Lebanon, Pa., is a member this season of the advanced piano class in the school of music connected with Oberlin College, Oberlin, Ohio.

The musical year at Dickinson Seminary, Williamsport, Pa., was opened with a recital given by Miss Ransom, director of the music department, assisted by Miss Miles and Miss Gibson.

At the concert given last month at the Darling Theatre, Gloversville, under the auspices of the Universalist Society, the principal numbers of the program were rendered by Miss Bertha Bucklin, the violinist.

Charles Scheutze, the New York harpist, assisted at the organ concert given recently in the First Presbyterian Church, at Corning, N. Y., by Richard Henry Warren. The vocalist of the evening was the tenor, Franz Satté.

Henry L. Vibbard, of Syracuse, N. Y., "dedicated" the new organ in the Congregational Church at Homer, N. Y., on the evening of September 12. A. Goldsmith Durston, a baritone, also of Syracuse, assisted. The new organ was presented to the church by Mr. and Mrs. C. O. Newton.

Miss Lucy Isabelle Marsh, who is going abroad to study, gave a farewell concert last month in the music hall at Ithaca, N. Y. Miss Marsh sang songs by Tosti, Mascaroni and Jessie Gaynor. She was assisted by Miss Sophie Fernow and Messrs. Egbert, Williams and Beall.

Charles W. Wallace, of Philadelphia, Pa., dedicated the new organ in the Wesleyan M. E. Church, East Rutherford, N. J., on September 19. Miss Ver Nooy, Miss Lapham and Mrs. Simpson contributed the vocal numbers, and Miss Broking played the accompaniments for the singers.

A chamber music concert was given at the Ridgfield (Conn.) Club Casino, Friday evening, September 19, by Max Karger, violinist; Hans Kronold, cellist, and William Bauer, pianist. Trios by Gade, Mendelssohn, Grieg and Arensky were performed, and in addition each artist played a group of solos.

Miss Ella M. Sickly, of East Groveland, near Geneseo, N. Y., gave a recital at her home Saturday evening, September 13. She was assisted by the following pupils: Mae Walls, Carrie Benway, Ina Stapley, Margaret Gray, Arline Wynn, Erma and Sarah Walls, Alice Roberson, Ethel Lang, Mabel Niver, Julia Cahill, Anna Gardner, Della Ogden, Elsie Niver, Stella Ogden, Mary and Roy Gamble.

The members of the reorganized choir of St. Peter's Protestant Episcopal Church at Helena, Mon., include Mrs. N. B. Holter, Misses Mary Kennett, Helena Taylor, Katie Merrill, Olivia Connor, Mabel Scott and Polly Eckles, sopranos; Mrs. C. H. Boynton, Misses Genevieve Boynton, Irene Wells, Retta Clark and Master Donald Beary, altos; Messrs. S. C. McCurdy, Henry Parchen,

George Cottingham, Arthur Ward, Ferdinand Gaines and Clifford van Hook, tenors; and Messrs. George M. Hays, Arthur Judges, W. E. Mills and Charles H. Reifenrath, basses. Miss Miner is the choir directress, and Mrs. Gould the organist.

### RUBY SHOTWELL

#### PIPER, SOPRANO.

**T**HE MUSICAL COURIER last week made special mention of this charming singer, who in a short time has won so many admirers in New York and vicinity.

This is small wonder, for she possesses a most engaging personality, evidenced by the picture herewith reproduced. Stunningly gowned, with a wealth of dark hair, animated features, beautiful figure, carrying herself with easy grace,



RUBY SHOTWELL PIPER.

this singer from St. Louis would prove a strong rival for her Eastern sisters, should she choose to remain here. Speaking the pretty English of the cultured Southern woman (she is from Alabama), blessed with a beautiful soprano voice of dramatic timbre, having the highest of social position, the fair singer certainly has a career before her.

She elects to return to St. Louis, which is New York's loss, and since so many leading musical lights have become interested in her, this paper sent a special representative to Stamford, Conn., last Thursday, where she sang at George C. Bender's second organ recital, in the aristocratic St.

John's Episcopal Church, an edifice of Quincy granite, the richest church in the State of Connecticut. Articles in the leading local papers stimulated interest in the singer, hence the church was crowded, and on all sides one heard expressions of approval and enthusiasm.

Her first solo was Gounod's "O Divine Redeemer," and this she sang with an ideal interpretation, full of religious sentiment, charged with human sympathy. It was like the prayer of an humble Christian, lying at the foot of the Christ. Later she sang Granier's "Hosanna," and in this her voice sounded dramatically fervent, the "Hosanna" coming out triumphantly. All about, one heard the rustle of sympathetic appreciation, which in any other but the Episcopal Church would have found expression in ringing applause. As it was, the singer sang her way to the hearts of all.

Ruby Shotwell Piper unites in herself all that is desirable in a church or concert singer, especially in the garb of the latter does she shine resplendent, and a career in the Middle West is hers as soon as seekers for the beautiful, united in person and voice, know of her. This is simply a matter of time.

Organist Bender played with brilliancy and dash, especially the two excerpts from Carl's organ book, Callaerts' "Intermezzo" and Durand's "Pastoral Gavotte." He has well developed manual and pedal technic, good taste in registration, and with time will gain repose.

### MUSICAL CLUB NOTES.

Tomorrow evening (October 9) the Musical Art Society, of Orange, N. J., resumes rehearsals in Commonwealth Hall, East Orange, N. J.

The Haydn Male Chorus, of Utica, N. Y., gave a successful concert on the evening of September 19 in the Liberty Street M. E. Church, Rome, N. Y. Miss Eleanor Owen, a Utica soprano, assisted the men. Accompaniments were played by the Misses Ryan and Bloomfield.

Thursday evening, October 16, is the date of the first artist recital by the St. Cecilia Society, of Grand Rapids, Mich. The artists engaged are Glenn Hall, tenor; Herbert Butler, violinist, and Katherine Hoffmann, pianist. Edward MacDowell, the composer-pianist, will give the second recital.

Tomorrow evening, October 9, the Mendelssohn Club, of Rockford, Ill., will give its first autumn concert in the Second Congregational Church, of Rockford. The program will include organ solos by Mrs. Keep and Miss Morrill and vocal numbers by Mrs. Maude F. Bollman, Mrs. Daisy Force Scott, Mr. Barnes and Mr. Olson.

Dvorák's "Stabat Mater" will be sung at the first autumn concert of the Reading (Pa.) Chorus. The club resumed rehearsals in the Sunday school rooms of the Second Reformed Church Monday evening, October 6, under the direction of Edward Berg. The Orpheus Male Chorus, of Reading, gave a concert in the Covenant Memorial Church on September 18.

#### Maconda.

**T**WO of Madame Maconda's recent engagements this week are as soloist with the Banks Glee Club, at Carnegie Hall, December 9, and the Apollo Club, Brooklyn, December 11. These two engagements will follow immediately on her return from her extensive tour of the South and Middle West.

#### Aronson Returns.

**R**UDOLPH ARONSON, the impresario, is back from the West. He reports bookings for Kocian, the violinist, for six concerts in Chicago, two in St. Louis and two in Cleveland.

**RUBEN.**—L. M. Ruben, the musical manager, is expected back from Europe next week.

# MARY LOUISE CLARY

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### AMERICAN PRESS NOTICES.

*New York World*—"A fine bass voice."

*Boston Transcript*—"A very beautiful bass voice with brilliant high and rich low notes."

*Boston Herald*—"A strangely and impressively beautiful voice."

*Brooklyn Eagle*, Nov. 14, 1901—"Mr. Tew has in his voice an instrument of very wide range, of power and sweetness at will in any register chosen and his repertory is a wide one."

*Buffalo Express*—"A beautiful voice of much power and sweetness, a temperament musical and poetic, a marvelous memory and an intuitive grasp of the inner meanings of his texts."

*Minneapolis Tribune*—"A young man of distinguished appearance and a grace of manner inborn and natural, and he has a noble voice."



Mr. Whitney

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DATES RAPIDLY BOOKING.



# Greater New York.

NEW YORK, October 6, 1909.



**F**RANK L. SEALY'S professional activities are not confined to the duties belonging to his position as organist-director of the Fifth Avenue Presbyterian Church, corner Fifty-fifth street, but extend into the field of composition, teaching piano and voice (he has classes also in Newark), and include active interest and management of the affairs of the Manuscript Society. Recently a writer for this paper saw his setting of "Sir Galahad," of Kipling's "Recessional Hymn" and of a posthumous poem by Dr. Purvis, late of the Fifth Avenue Church, "Until the Day Dawns." They are all on broad lines, the first named having been accepted by Schirmer, soon to be issued.

While summering in Maine he gave an organ recital at the Congregational Church, of Augusta, playing this program:

Prelude in B minor.....Bach  
Sonata No. 8.....Rheinberger  
Benediction Nuptiale.....Saint-Saëns  
Intermezzo.....Hollins  
Angelus.....Bossi  
Toccata.....De la Tombelle  
Fifth Symphony.....Widor

Just before that Mr. Sealy gave a musicale at the Augusta House, singing a wide range of songs, from Chaminade, Massenet, Allitsen, White, Grieg, Dvorák, Bemberg; also Manx, Welsh and Irish songs and Sealy's own song, "My Love So True."

During his stay Mr. Sealy was called back to his former Newark church, to play at the funeral of Clark, the millionaire thread manufacturer.

Passing the studio of Edward Manning, violinist, Carnegie Hall, sounds of such earnest ensemble playing were heard that the writer was impelled to enter, finding the violinist playing the Beethoven violin sonatas with a competent player at the piano. Manning produces such virile tone, plays with such enthusiasm, that it is infectious. Breitkopf & Härtel have issued some songs of his, and while at the studio he showed and we played together a new "Ave Maria," still in manuscript, a beautiful melody wedded to interesting harmony.

Pearl Benham Kaighn, contralto, sang for a representative of this paper two sacred songs which fit her voice admirably, namely, Pinsuti's "Peace, Troubled Soul" and Gounod's "Divine Redeemer." She has temperament, true and even voice, sang without notes, which is unusual in church singers, and a wide range. Possessing these attributes, she should forge ahead. Kate Stella Burr recommends her, and this young woman never mistakes.

Mme. Hervor Torpadie-Björkstén returns from the Onteora Club, in the Catskills (where Heinrich Meyn also

has a sumptuous summer home), refreshed in body and spirit, several interesting photographs in her handsome studio showing the next to nature life she led there. These pictures were especially interesting, because they presented Madame Björkstén in Swedish peasant costume. Mme. Rosa Linde and Miss Nellie Wright (her daughter) are studying with her, both professionals. Miss Grace Tonnes is another professional, of whom the press speaks highly.

Sumner Salter needs no reintroduction to people of the metropolis after his brief stay at Ithaca, where he was organist of Sage Chapel. He began in May his duties at the Broadway Tabernacle, now worshipping in Mendelssohn Hall, where he has one of the finest quartets in the city, with chorus also. Ex-president of the New York State Music Teachers' Association in the time of its greatest membership (nearly 1,000), ex-warden of the Guild of Organists, a member of the official board of the Manuscript Society, he fills an important place in the musical affairs of New York. His specialty is the voice and he also coaches for church and concert. Wednesdays he spends at the Hardenbergh School of Music, Scranton, Pa.

Emil Fischer is again in this country. Everyone recalls him as leading basso of the Metropolitan Opera Company. He is available for concerts and musicales and will reserve a few hours daily for vocal instruction, coaching in operatic work, &c.

Avice Boxall desires it known that she is a solo harpist and does not play with orchestra. She accepts engagements for church, concerts and musicales only. Having a large repertoire, playing with beautiful tone and taste, her concert at Mendelssohn Hall last season is recalled with pleasure.

Margaret Hard has developed a scientific method of cultivating the voice, based on what she calls nature sounds. Widely informed, a deep student, psychology and physiology go hand in hand in her discovery. The tones heard as produced by a student who had but a dozen lessons were certainly beautifully clear and true.

Tali Esen Morgan is known as an original man, whose way of doing old things in a new way is always interesting; witness this, printed on the back of a post card, with the caption in large type, "A General Invitation. \* \* Pass Me Around":

"We are going to begin! We are not going to wait until November. Everybody wants to start now! The first full rehearsal of the New York Festival Chorus will take place next Wednesday evening, October 8, in the Y. M. C. A. Hall, Fifty-seventh street and Eighth avenue. We are going to sing the 'Holy City' in Carnegie Hall last

Sunday afternoon of this month. Then follows 'The Messiah,' the 'Elijah,' 'Stabat Mater,' and other great works. Whether you expect to join or not, get to the first rehearsal next Wednesday evening. Be sure to get two or three singing friends to come with you. Don't worry about the dues. They have been reduced until next to nothing. Now then, ye 'true and the tried,' I am going to trust the whole thing to you. You'll be there I know, but do please urge others to come, even for only this one night. P. S.—The men will meet also on Sunday afternoon at 2:30.

"TALI ESEN MORGAN,  
"18 West Nineteenth Street, New York."

George B. Wick has been giving vocal recitals with great success in Warren, Oil City and Butler, Pa., also Washington, D. C. Next month he is booked for a series of recitals in Pennsylvania and Ohio, and has just been engaged as choirmaster of the Church of the Saviour, Madison avenue.

During last week Miss Myrtle Randall substituted in the leading soprano role for the Bostonians. Previous to that she sang a week at the orchestral concerts. Both are pupils of J. Harry Wheeler.

Adelaide C. Okell, a certificated pupil of Teresa Carreño, the well known pianist, has but a few vacant hours for teaching open. Miss Okell says there is only one other pupil of Teresa Carreño giving piano lessons in this city. Miss Okell's studio is at 57 West Eighty-fourth street.

Said the comic opera singer: "When I sing in Seattle, then my voice has a Puget Sound; but when I sing in Montana, O, then my voice is a Butte!" Imported by William C. C.

Louis Saar, Sr.

**L**OUIS SAAR, SR., the veteran conductor of the Metropolitan Opera House, New York, and Covent Garden, London, has severed his connection with the Grau Opera Company and will settle down in this city for repertory and operatic art. This is from the *New York World*:

Louis Saar, who has been an invaluable member of grand opera companies in both the Old and New Worlds, in his capacity of "maestro di cembalo"—to use the professional term—has decided to settle in this city as teacher of operatic roles. Mr. Saar is a marvelously well informed musician. Every operatic score is to him a household volume and he is a master of the traditions.

Mr. Saar will arrive here about November 1, and those desirous to study with him should at once apply at this office.

Mary Umstead, Pianist.

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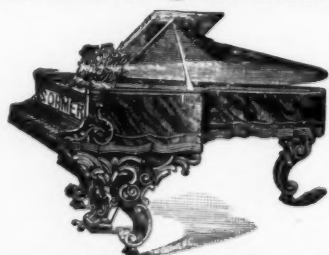
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